MARVEL MAGAZINES

DOCTOR WHO MAGAZINE

News, features, interviews and comic strip action!

Issue 242 ♦ 28th August 1996
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"I thought it was *really* funky!"

Class 4G on the new TV movie!

PLUS! Doctor Who's twenty finest moments!

'It's the Terminator!' The kids from 4G have *their* say on the new *Doctor Who* TV Movie on page 6 . . .

After the necessarily sombre and subdued tone of last issue, we've allowed ourselves to cheer up a bit this month and worked to bring you a magazine we hope you'll find packed full of lively new features and entertaining stuff; this editorial notwithstanding!

If you read and enjoyed *First Impressions* in Issue 235 then I don't have to tell you how perceptive and amusing the kids of Class 4G can be. This month they cast a critical eye over our shiny new *Doctor Who* film and their opinions are sharp, relevant and a useful indicator of general public opinion: at *DWM* we think this month's *Second Sight* article is the most important review of the film you will find anywhere; but then, we would say that!

Our other main feature – *20 Moments When You Know . . .* – is intended as a celebration of the very best of *Doctor Who*. It's a count-down of beautiful and significant scenes that was long-agonised over, and one that we hope you will enjoy both agreeing and arguing with. It's a challenging and entertaining piece in itself, but it should also serve as an important emergency service to all *DWM* readers. If, heaven forbid, you should ever discover your enthusiasm for *Doctor Who* waning, or find it being supplanted in your affections by some cynically-packaged and anodyne modern series about big spaceships (shame on you!), then you can just go back to our list and watch each of the twenty scenes in order. At that point you will remember why being a fan of *Doctor Who* is a fab thing to be, and that no other programme has even come *close* to matching our series' creativity, wit and sense of adventure.

All this *and* the Seventh Doctor's thrilling final comic strip outing; unpublished telesnaps from one of the greatest *Doctor Who* stories ever made, unseen since 1967; Nicholas Courtney talking about childhood romance . . . Sorry about this tedious blowing of our own trumpet, but I'm quite simply dead proud of this issue. I hope you won't find that pride misplaced.

Oh, and the subscription form is on page 51, by the way . . !

Gary

Editor **Gary Gillatt**
Assistant Editor **Scott Gray**
Designer **Paul Vyse**

Thanks this issue to: Alan Barnes, Nicholas Courtney, Chris D'Oyly John, David Howe, Dominic May, Steve Merrit, Adrian Rigelsford, Gary Russell, Edward Salt, John Vyse, Stephen James Walker, Martin Wiggins, BBC Books, BBC Video and Virgin Publishing.

Special thanks to: Kini and Sarah of Ibstock Place School and the kids of Class 4G; and extra-special thanks to Paul Cornell, for putting Gary and Kini in touch in the first place.

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, England. Entries must arrive by second post on 16th October 1996.

For details of current subscription rates, see page 51.
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Gallifrey Guardian

Virgin Books speaks out on loss of licence

Doctor Who book market to transform in 1997

Further to Issue 241's *Gallifrey Guardian*, Nuala Buffini, the new editor of *Doctor Who*-related product at BBC Books, has confirmed to DWM that the company *will* be accepting unsolicited submissions from unpublished authors for their planned *Doctor Who* fiction ranges, but no new manuscripts will be considered before 9th September. It should be noted, however, that most new books will be commissioned directly from established writers.

Meanwhile, Rebecca Levene of Virgin Books has spoken publicly for the first time of her disappointment at the loss of her company's licence to produce original *Doctor Who* fiction to BBC Books.

"*Doctor Who* fiction has been published in the UK for over twenty-three years, and has been led by Virgin and its affiliated companies (such as WH Allen or Target) throughout that time. Virgin is particularly proud of its record since *Doctor Who* went off-air as a regular series in 1989. Virgin – like Marvel – was one of very few companies to stick in there through the difficult years that followed; this is demonstrated by our renewal of the licence in 1992. During that period, our output has increased from one new book per month to as many as three. *Doctor Who* fiction now accounts for an astonishing 5% of the science fiction book market in the UK.

"In the light of this, we are surprised and disappointed at the BBC's choice not to renew our licence next May.

"We are still in negotiation and hope some compromise can still be struck. We hope that the BBC will reconsider the sweeping nature of their decision to take over the entire *Doctor Who* publishing market. Nonetheless, we have contingency plans in place if we cannot proceed with *Doctor Who*.

"We feel that through the *New Adventures* we have built up a range of popular and interesting characters who can support a book series of their own, so from next May readers can expect to see the *New Adventures* lose *Doctor Who* from their title but continue to explore the universe of worlds, characters and themes we have created, with stories led, of course, by Bernice Summerfield."

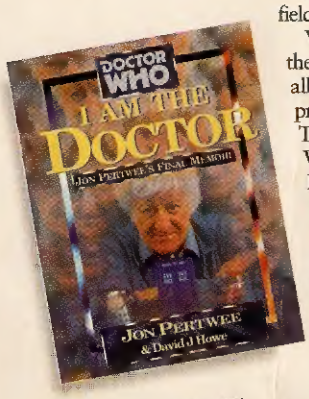
Rebecca went on to explain that a number of *New Adventures* authors will be contributing to Virgin's new general science fiction imprint *Virgin Worlds* which, through its use of new writing talent and bold concepts, she hopes will become a major range in the field of literary sci-fi.

Within the strict terms of their current licence, which allows them the right to produce "fiction based on the TV series *Doctor Who*", Virgin has commissioned an Eighth Doctor novel for April 1996. The book, *The Dying Days* by Lance Parkin, will also feature Bernice and the Brigadier and is set on 31st May 1997, the date of expiry of Virgin's licence. It is believed that the book will not tie in with events featured in the *Doctor Who* TV Movie and that the nature of the story will prevent Virgin's *New Adventures* being tied in with TV or future BBC Books continuity.

The Eighth Doctor: claimed by both Virgin and BBC Books.

Virgin's final *Missing Adventure*, *The Well-Mannered War*, will come from the pen of Gareth Roberts and feature the Fourth Doctor, Romana and K9. Joining it on bookshelves in May will be *Decalog 4*, edited by Justin Richards and Andy Lane, which will form something of a taster for the Doctor-less *New Adventures* to follow; it will be a science fiction short-story collection based around ten generations of the Forrester family.

Shown here are the covers to the November *New Adventure*, *So Vile a Sin* by Ben Aaronovitch, with artwork by Jon Sullivan, and December's *Bad Therapy*, by DWM columnist Matthew Jones, which features a painting by *Doctor Who* newcomer Mark Salwowski. Also shown is the jacket of the autobiography *I am the Doctor* by Jon Pertwee with David J Howe.



Competition!

Get your super-rare Paul McGann autograph!

We have fifteen Paul McGann and Sylvester McCoy posters to give away, thanks to our friends at Eurodesign. Each is discreetly signed by Paul McGann, and as Paul seems unlikely to become a regular on the convention circuit, these posters are going to be extra-special.

To stand a chance of winning one, simply compose an amusing limerick about Paul McGann and the *Doctor Who* TV Movie. Send your ditty on a postcard to the editorial address on page three and we'll print the best ones.

Management and organisational shake-up at BBC and BBC Worldwide

The Green Death, coming to BBC Video.

Massive restructuring within the BBC and its merchandising wing BBC Worldwide may have complex consequences for the future of the *Doctor Who* range on BBC Video.

Alan Yentob, former Controller of BBC and often described as "*Doctor Who* friendly" has been given the new job of Director of Programmes (Production). He will oversee the commissioning of all TV and radio material but will have no responsibility for scheduling. Michael Jackson, until recently the Controller of BBC2, becomes Director of Television (Broadcast). Jackson's time at BBC2 has seen a massive increase in the quantity and variety of fantasy TV on the channel, with the terrestrial debuts of all the new *Star Trek* series and the immensely popular *The X Files*. He will now have a large influence on the scheduling content of BBC1.

Further changes at BBC Drama have seen Jo Wright, *Doctor Who*'s executive producer for BBC Worldwide, move from Woodlands to Television Centre to take over as Acting Head of BBC Drama. Wright enjoyed her work on *Doctor Who* and has always been happy to speak to DWM, so it can only be good news that she has gained such a high-powered role in the Drama Department. We wish her all the best.

At BBC Worldwide, the marketing and publicity departments of BBC Books, BBC Video and BBC Audio have been merged to allow for more efficient cross-media marketing of product. BBC Video anticipate *Doctor Who* rejoining their release schedule before the end of the year; the much-delayed *The Green Death* is pencilled in for an August release, in memory of Jon Pertwee. At least one other tape is planned for August but the title has not been confirmed. A special Jon Pertwee tribute video has been mooted. More serials may follow in the autumn and winter, but no plans are finalised. The merger of the marketing departments may result in future releases being held over to tie in with the launch of the new range of 'New Adventures' from BBC Books in May 1997.

As for news of a new series of *Doctor Who* proper, there is at present little to add to the main item in last issue's *Gallifrey Guardian*. The TV Movie has been reported as receiving an Audience Appreciation Index figure of 75, a very good result for *Doctor Who*. All parties are analysing such information, along with video sales, ratings and other qualitative audience research data before making any firm commissioning decisions. Naturally, we'll keep you posted.

Meanwhile . . .

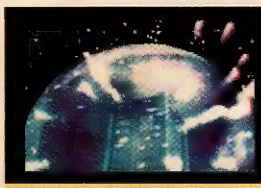
◆ Reeltime Pictures are adding a number of new titles to their range of *Myth Makers* interview tapes, and updating and releasing a number of old ones.

The release schedule is as follows:

July	Deborah Watling	*(update)*
Aug	William Russell	*(new)*
	John Levene	*(update)*
Sept	Nicola Bryant	*(update)*
	Michael Craze	*(update)*
Oct	Verity Lambert	*(new)*
	Victor Pemberton	*(update)*
Nov	Jon Pertwee	*(update)*
	Richard Franklin	*(update)*
Dec	Jacqueline Hill Tribute	*(new)*
	Carole Ann Ford	*(update)*

The Jacqueline Hill Tribute tape features interviews with a number of her friends, family and *Doctor Who* colleagues, including William Russell and Maureen O'Brien. Similar tributes to William Hartnell and Patrick Troughton are planned for release in 1997.

◆ Elisabeth Sladen, aka Sarah Jane Smith, is scheduled to be the Guest of Honour at the 1996 convention of the *Doctor Who* Fan Club of Australia, due to be held in Sydney on 4th-7th October 1996. The event will celebrate twenty years of *Doctor Who* fandom in Australia. For details, contact DWFCA, GPO Box 148, Gladesville, Australia, NSW 2111.



Outside the Spaceship

Obituary Tony Then, who played Lee in Parts One, Four and Five of *The Talons of Weng-Chiang*, died recently.

Doctors The death of **Jon Pertwee** was marked by a BBC1 broadcast on 28th June of the 1955 film *A Yank in Ermine* which starred Jon as "Slowburn" Jenks.

Tom Baker can be seen in *The Passionate Pilgrim* on Bravo, a silent short starring Eric Morecambe. The next broadcasts are on 27th and 30th August.

Peter Davison can currently be heard in the six-part Radio 4 comedy drama series *Minor Adjustment*. Written by Eric and Andy Merriman and co-starring Samantha Bond, it is the story of a family with a Down's Syndrome child. The Davison-voiced animated *The Wind in the Willows* won the Special Jury Award at the 1996 Banff Television Festival in Alberta.

Colin Baker returns to BBC1, having spent the early part of July recording an episode of new comedy *Jonathan Creek* by David Renwick which stars alternative comedian Alan Davies. Shot on film by director Marcus Mortimer, Colin plays successful artist Hedley Shale in the first episode, *The Wrestler's Tomb*.

Sylvester McCoy and Bonnie Langford took part in the recent BBC Radio nostalgia quiz *Are You Sitting Comfortably?*.

Further to DWM 241, **Paul McGann** stars as Arthur Wright in the new feature film *One Golden Afternoon*. Set in 1917 and based on a true incident, his character is the father of one of two young girls whose alleged photographs of fairies astound the world and change their lives. The prestigious cast includes Phoebe Nicholls, Florence Heath, Elizabeth Earl, Peter O'Toole, Harvey Keitel, Bill Nighy, Tim McInnerny and Bob Peck. Location shooting has been taking place in Yorkshire and London. Paul could recently be heard reading Ian McEwan's *The Comfort of Strangers* on Radio 4 and also World War I poetry for Radio 2's commemoration of the Battle of the Somme on 30th June.

"I'm feelin' su-per-son-ic . . .": Paul sings Noel.

On 10th June Paul impressed guests at Elizabeth Hurley's thirty-first birthday party by doing a fair impersonation of musician Noel Gallagher of Oasis. An observer commented, "Everyone thought it was a compact disc, and then they saw this strange man sitting on the sofa with a guitar."

Valeyard **Michael Jayston** has a role in a new two-hour Carlton psychological thriller, *Element of Doubt*, set for ITV broadcast in the New Year.

Masters Further to DWM 239, **Eric Roberts** plays a newly unemployed man on the verge of a nervous breakdown in his new film *American Strays*.

Companions Small-screen Ian **William Russell** can be seen in Bravo's first run of *The Adventures of Sir Lancelot*, which began on 1st August. The series, first shown in 1956/57, is being stripped across the week.

Big-screen Ian **Roy Castle** currently features in vintage episodes of *Record Breakers* from the late 1970s on UK Gold.

Maureen O'Brien was Clara Schumann in Radio 3's recent Sunday Play *Brahms on a Slow Train*.

Bonnie Langford is set to appear as Aladdin with **Bernard Cribbins** (big-screen Campbell) as Widow Twanky at this year's Richmond Theatre pantomime.

Producers The **Verity Lambert**-produced courtroom drama *Days of Justice* is set to headline Saturday nights when Channel 5 Broadcasting hits the screen in the New Year – viewers will determine the verdicts. Other series being developed by Cinema Verity are *London EC4* by Andrew McClear about a group of barristers, *Up For Grabs* by Kieron Prendiville about an Irish immigrant who comes to London and two dramas for Carlton, *The Poacher* and *The Probation Service*.

Writers Further to DWM 230, the **Louis Marks**-produced six-part drama *Plotlands* is now in production until early September. It is expected to be broadcast on BBC1 next May and stars Saskia Reeves, Richard Lintern and David Ryall.

Peter Ling was the writer of the recent Radio 4 play *Moonbeam and Mrs Pat*.

John Flanagan and **Andrew McCulloch** are scripting *The King of Iceland*, a romantic adventure film intended for shooting next year.

Stephen Gallagher wrote the 15th June *Bugs* episode *A Cage for Satan*, possibly the last-ever episode because of declining ratings.

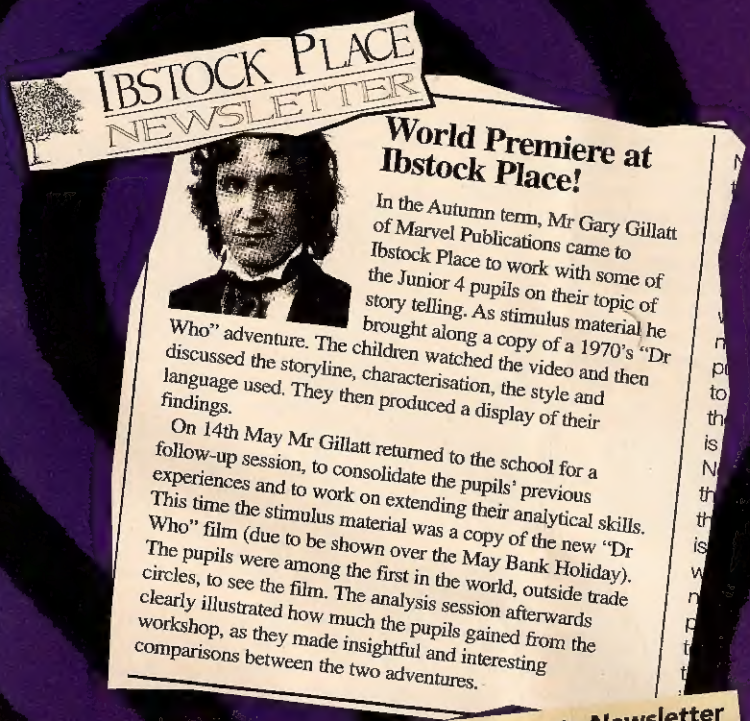
Johnny Byrne is working on a new children's drama *Born To Be Wild* for ITV which will star *Terminus* actress and former wife of Colin Baker, Liza Goddard. He has also written *Something of Value*, the fifth episode of the forthcoming sixth season of *Heartbeat*.

A 1970 **Anthony Steven**-scripted episode of *Dr Finlay's Casebook* was shown on BBC2 as part of the *Docs on the Box* evening on 9th June. No *Doctor Who*, though!

Philip Martin is developing six-part Channel 4 series, *Only the Lonely*, about a late-night radio phone-in host and lonely people in search of partners.

Dominic May

Secon



IBSTOCK PLACE NEWSLETTER

World Premiere at Ibstock Place!

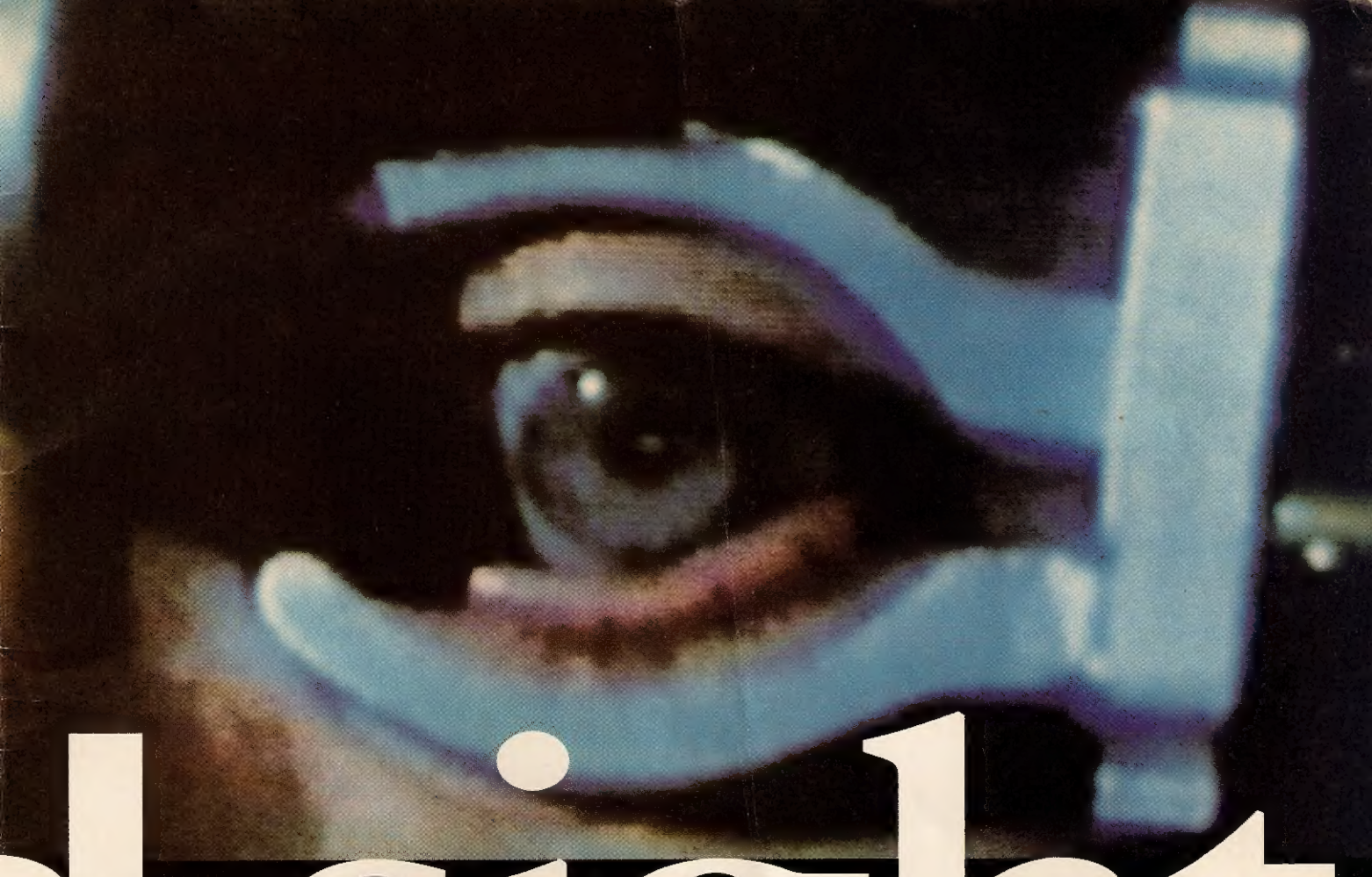
In the Autumn term, Mr Gary Gillatt of Marvel Publications came to Ibstock Place to work with some of the Junior 4 pupils on their topic of story telling. As stimulus material he brought along a copy of a 1970's "Dr Who" adventure. The children watched the video and then discussed the storyline, characterisation, the style and language used. They then produced a display of their findings.

On 14th May Mr Gillatt returned to the school for a follow-up session, to consolidate the pupils' previous experiences and to work on extending their analytical skills. This time the stimulus material was a copy of the new "Dr Who" film (due to be shown over the May Bank Holiday). The pupils were among the first in the world, outside trade circles, to see the film. The analysis session afterwards clearly illustrated how much the pupils gained from the workshop, as they made insightful and interesting comparisons between the two adventures.

From the Ibstock Place School Parents Newsletter

In Issue 235 of **Doctor Who Magazine**, an article called *First Impressions* had editor **Gary Gillatt** bringing the 1975 Tom Baker adventure *Terror of the Zygons* to a South London primary school and exposing it to the scrutiny of a group of ten- and eleven-year olds. Their comments served to identify what a new generation of would-be *Doctor Who* viewers might want to see.

Of course, Gary's next move was obvious . . .



d sight

Soon after the production of the recent *Doctor Who* TV Movie is announced, I resolve to take a copy of the film along and show it to the children of Class 4G, to see if it really *is* the new-look *Doctor Who* they want. In April, as the timetable for the film's video release and British TV screening becomes clear, I ask the school if the kids will be available on the morning of 14th May. Happily they are. This is the day before the scheduled video release – and the best date on which to run the 'experiment' – for control purposes, I can't afford to let any of the children see the film, on TV or video, before the others.

As April moves on, things become a little more complicated. BBC Worldwide tells me that the film is likely to be awarded a '15' certificate by the British Board of Film Classification – making it difficult for me to show it, with a clear conscience, to my group of pre-teens. After discussions with the class teachers – Sarah Grey and Kini Brooks – I forward my copy of this version of the film to them so they can assess its content and recommend any DIY edits I can perform to make it more acceptable.

Thankfully, they both think that everything will be fine. The film cannot be considered hazardous to the moral or spiritual well-being of their young charges, but we nonetheless decide to offer a verbal caution to the group about the powerful nature of the operating theatre scenes in the first act. Most have watched episodes of the hospital drama *Casualty*, so they have a familiar reference point for this. Soon, however, I learn that the commercial video will – after all this – be a '12', and that cuts will be made. Unfortunately, I will not be able to get hold of this new version, so Class 4G will have to face the 'harrowing' original version. In the light of this, I decide to ask the kids to provide their own rating.

So, on a sunny morning in May I travel down to Ibstock School. Overcompensating for being late last time, I arrive half-an-hour early.

Re-meeting and greeting the kids again takes some time, but I'm delighted to find that they're bursting with excitement at their chance to see *Doctor Who* again. We walk ("single file and quiet please – that means you, Willy") to the CDT centre which will serve as our makeshift viewing room. After Kini, who is again to be my bodyguard for the morning, gently warns us about the medical trauma to follow, and offers a hug to any of the group who might feel scared, I rewind the video tape and press 'play'.

"It was on the planet Skaro . . ." says our new Doctor. We're off!

Theme music: "awful."

PART ONE

Our viewing doesn't have the most auspicious of beginnings. 'The Old Master' is exterminated by the Daleks and ten confused children turn to look at me with furrowed brows and mouths already opening to voice a dozen questions. I shake my head and point at the screen to suggest that they should keep watching. Lightning judgements have already been made, I fear; Willy's face has an expression of mild distaste, and Verity looks concerned about what she's let herself in for. The title sequence is viewed equally dispassionately.

"Are they always going to use that awful theme music?" asks Duncan. "And they always go through a tunnel at the start," adds Willy accusingly. It's funny how a production team's conscious use of familiar images and reference points – "kisses to the past" – are loved by one type of viewer, but only serve to make others suspect that they have no original ideas. I wonder how much Willy will echo the opinions of

Our panel of experts . . .

Alex
Age 11 years 9 months
Fave Film Clueless

Ben
Age 11 years
Fave Film Toy Story

Duncan
Age 11 years 1 month
Fave Film Toy Story

Erin
Age 10 years 10 months
Fave Film Toy Story

James
Age 10 years 1 month
Fave Film Spaceballs

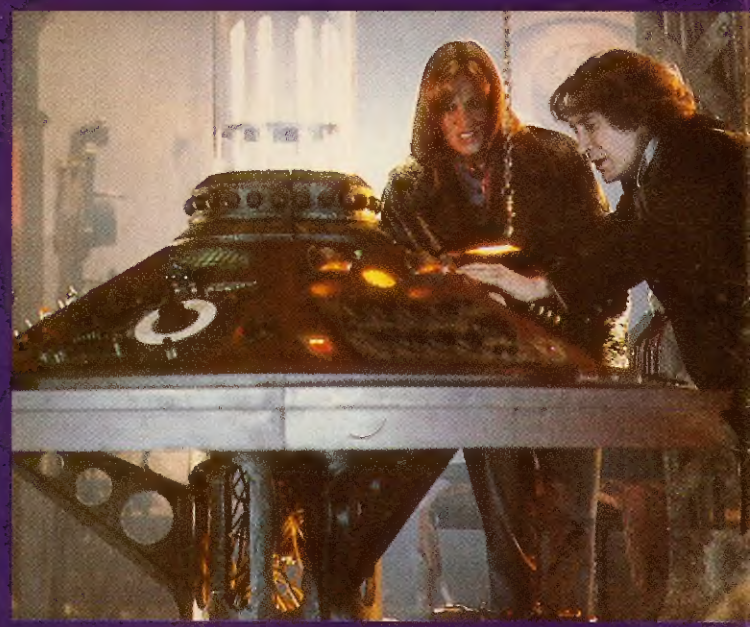
Jo
Age 11 years 3 months
Fave Film Toy Story

Karri
Age 11 years 6 months
Fave Film Casper

Ruby
Age 10 years 10 months
Fave Film Monkey Trouble

Verity
Age 11 years
Fave Film Black Beauty

Willy
Age 11 years 8 months
Fave Film Gremlins 2



the general viewer when he asks, "I thought it was all going to be new?"

Soon, however, the story is barrelling along under the weight of its own self-conviction and the kids are gathered up and swept into the adventure. Like Grace Holloway, at this early stage they have time to ask countless questions but none to wait for answers. In the opening minutes, however, Duncan confirms a theory of my own about how a new viewer might fail to understand a key *Doctor Who* fact when he asks, "Is all that room supposed to be inside the telephone box?" A fair question from someone who's only *Doctor Who* has been *Terror of the Zygons*, which doesn't feature any TARDIS interior scenes at all. Upon how many other millions of viewers will the central magic of the TARDIS be lost?

Console room: "church."

"Cool!" shouts Willy as the head of a fish is sliced off and the film momentarily finds his level. The decapitation becomes a distracting topic for discussion among some of the boys until the moment arrives when Sylvester McCoy's Doctor steps from the TARDIS into the triad bullets, jerks once, twice, and then crashes to the ground. The room is suddenly silent and remains that way right through the initial hospital sequences. This sombre mood is instantly dispelled, however, when our five girls burst out laughing as we cut to the corridor to see a slo-mo Grace bounding sure-footedly, slingbacks in hand, to the rescue. Fair enough really; it is *very* funny.

The operation is also watched in silence by a captivated audience until a single moment again punctures the tense atmosphere. In a sequence which doesn't make it into the BBC Video release, the Seventh Doctor opens his eyes a final time, sits up and screams before slumping back to the table – dead. Something about this version of the scene – and it would be unfair to point the finger at Sylvester, as the soaring opera soundtrack and slow-motion choreography of the sequence are equally to blame – is very wrong, and from 4G's reaction it seems that this re-edit was a sound decision. It didn't make the scene less distressing – quite the opposite, in fact – but it does stop it being unintentionally embarrassing.

The Doctor's body is wheeled to the morgue, though Verity is calm. "He can't be dead, because it's only just started," she comments sagely.

The Doctor: "Jesus."

Ambulanceman Bruce's possession by the glutinous, snake-like Master is dismissed as derivative on two counts. "It's like last night's *X Files*," claims Duncan. "It's more like *Casper*," replies Erin. Humans in that film are, it seems, taken over by ghosts – similarly elongated, translucent entities – who enter their bodies through the nose or mouth.

Sylvester's face-pulling during his transformation into Paul McGann provokes more laughter and then a conversation about regeneration; various members of the class suddenly realise that this is why they have

seen other Doctors. As the new Doctor stumbles out of his sepulchral freezer, Verity shouts out, "He looks like Jesus!" Her classmates murmur their agreement. I make a mental note to discuss this later.

Gradually the group become more settled and watch in silence. Deprived of episode breaks, I plan to stop the tape for our first major discussion at the scene where the Master steps out of the shadows to confront Chang Lee in the TARDIS console room. From now until that point, the class' attention only slips again during Grace's career showdown with Administrator Swift and the Doctor's first conversation with Grace in her flat.

The action paused, I ask for initial comments. I have to back up against the TV set to avoid being trampled by the rush of children to the microphone. Control is restored by Kini, and for a few minutes, the group slam their hands in the air when they have something to say. Some look like they might burst. Verity wins the chance to speak first.

"I think that was really good, because I like the way he has thirteen lives and he can come back to life."

Is the story easy to follow? "Some bits were difficult and confusing, but most of it you could work out if you stuck with it."

What did she think of the monster? "The slimy? I liked the way it could go into people when they were sleeping, and make them a different person."

Despite the concerns of the BBFC, she hadn't found the action so far too difficult to take. "It was only scary during the operation – but only just a little."

Jo has something to add. "I thought it was scary when the slimy monster went into the man's mouth. I was scared but I also thought that was clever."

Verity remembers something else. "I didn't like the bit where he pulled the metal wire out of his stomach – it was disgusting. It wasn't scary, it was just disgusting."

I ask the class if they would watch on had they happened across the story while channel-hopping. I receive a vigorous and unanimous "Yes!"

The Master: "Terminator."

Duncan has a very specific complaint. "I didn't like the way that snake was half see-through. It would look better if it was lots of different colours, then it would look more deadly poisonous and scary."

Characteristically, Willy has something pithy and dismissive to say. "It just looks like a ghost; it's not scary at all." A splinter group at the back then has a side discussion about the merits or otherwise of the *Casper* film.

To restore order, I ask Verity about her "Jesus" comparison. "That was when he came out of the crypt. That was like Jesus and he looked like Jesus as well."

Scornfully, Willy points out that she can't know what Jesus looked like, but Verity is firm. "He looked like Jesus when he came back from the dead on Easter Sunday."

Willy has another opinion: "He looked like the guy from *First Knight*."

The King Arthur film with Richard Gere and Sean Connery . . ?

"Yes, that rubbish! I especially liked the bit where he was pulling the thing out of his stomach – because I think television should have much more blood and guts, otherwise it's really dull."

I suggest that Willy was the least enthusiastic about *Terror of the Zygons* last November. "That was boring compared to this!" he says.

So which bits made this one better?

"When he was in the car pulling the thing out of his stomach!"

Yes, I say, I got the idea that he liked that part. What about the special effects?

"They were brilliant. They weren't special effects, they were the real thing."

James chimes in with a rather unexpected 'favourite bit'. "I liked it when the woman was doing the operation and that man looked over the top and said to those other people: "And so you know that your money is being spent correctly, we'll blast the blockage out with lasers," he repeats, surprisingly accurately, in an impressive impersonation of Dr Swift. He even pronounces the last word "layzurrs".

"He can't be dead, because it's only just started."

Verity

Rather bemused by this surreal recitation, I ask for comments about the TARDIS. Ruby is first. "I didn't really know that all that stuff was supposed to be inside it," she says. "I've only ever seen one *Doctor Who* before so I didn't really understand it."

Verity, I feel, hits the target square-on with her next comment: "I think you should have seen the TARDIS – the outside – first, and then see the Doctor going inside it – otherwise you don't understand. If he was going in like the Asian boy went in, then it would be easier to follow."

It has been claimed that few modern children will know what a police box really *is*, that most will identify it only with *Doctor Who*, and that its casual miracle will be lost on them. This proves *not* to be the case when I ask the group to tell me about police boxes. "It's an emergency phone box," says one. "It's where a policeman runs to if he needs help and needs to phone for back-up," adds another. Willy raps out the missing fact like a computer: "Citizens of the public use it to phone for the police if they see someone stealing, murdering or raping."

James has something to say about the TARDIS interior. "Considering that it's now 1996 and *Doctor Who* started in the 1960s, I think it's about time they modernised a few things. The inside of the TARDIS especially should be a lot more modern. I mean – a gramophone, *pur-lease*, he should have a CD player at least." Obviously, industrial-gothic chic is not to his taste.

Duncan perceptively picks up an earlier theme when he says, "Verity said that interesting thing about the Doctor looking like Jesus, and that sort of comes into it here because the TARDIS was like the inside of a church with all the candles. Jesus and the church are all related to the same thing. And the Master is like the Devil, and he's a snake, and he wants to take over the church – I think that's what they were getting at."

Before starting the video and rejoining the film, I ask someone to tell me what we know about the Master so far. The loquacious James volunteers.

"The Master is this bloke who is like Doctor Who except that he is on the evil side and wants to dominate the galaxy and all that stuff. But he's not like the Doctor in one way because he can have an infinity of lives if he gets inside other people's bodies. I think there's probably only one way to kill him and that only Doctor Who knows how."

Sounds good.

PART TWO

Casual chatter is even more limited during the second viewing session – which covers all the action up until when the Doctor and Grace tear back to the TARDIS on their stolen motorcycle, having successfully gutted Professor Wagg's clock – and I assume the silence means the group has been successfully caught up in the story. The only public observation comes from an unknown voice in the darkness who, on seeing the Cloister Room for the first time, comments, "It's like the *Power Rangers* place before it got trashed – they've just copied it!"

With the video stopped again, I ask if anyone watched more *Doctor Who* after I'd showed them *Terror of the Zygons*. Only James puts his hand up. "I've got lots of videos. Loads with the Daleks. There's one where they've got this poisonous gas and it self-destructs them. They release it on this ship and all these people die. Doctor Who got one of these

gas things and pressed it and all this gas came out – and that was the end of the Daleks. That was kind of boring because I like the Daleks. I also have a special video which shows how the Daleks were worked and the people inside them and other monsters."

So how does the *Doctor Who* TV Movie compare to those Dalek thrills?

"I though it was exciting. I liked the way it had San Francisco Mean Time. We have Greenwich Mean Time so does that mean there's an atomic clock in Greenwich?"

Er . . . I guess so. Can you answer the question now, please?

Thorns: "Biblical."

"Oh, this was a lot better. I really want to see how they made this. I want to find out how all the special effects were done."

Erin takes up this theme. "I thought all the special effects were really good. I liked it when they were on the motorbike and the ambulance was after them."

Willy's tastes are as idiosyncratic as ever. "I thought it was exciting because it was really gruesome. I liked the way the Master spat on everybody and it burned them. I liked it especially when he did it to the lady – she screamed! The man said, "You were lucky it only hit your wrist," which was right because the cops were completely frazzled."

Alex's enjoyment of the film is increasing. "I thought that bit we watched was better than the first because lots more happened."

"The story went faster and you got all the information about what's happening," James agrees, "it gets much more exciting."

I ask if the film reminded them of anything else they'd seen, only to face four or five voices bellowing, "*The Terminator*!" Interestingly, *The Terminator* has only been shown in a post-watershed slot on TV, so perhaps the kids' familiarity with it implies that the BBFC are being a little over-cautious in their classification of *Doctor Who*.

Jo, who has been keen to speak for some time, wants to discuss the plot. "I think it was a bit far-fetched that there was an atomic clock there just when he needed one."

The TARDIS: "cool."

Willy feels he can justify this. "But Greenwich has an atomic clock, so they're not exactly *extremely* rare – he could probably find one wherever he goes."

Erin is less forgiving: "He said to Grace that he needed an atomic clock, then it's on the news that one's being started in San Francisco. I thought that was a bit much – he must have been psychic. And *then* she knew everyone who worked at the place the clock was."

Duncan suggests a more credible piece of story-telling when he says, "They would have made it better if the atomic clock wasn't on the news. They could have worked it out or looked up in a book where a clock was and gone to find it. That would have been better, not as silly, and made much more sense." A fair comment, but Duncan has other difficulties with the story. "You know the slime he spat out – that man – what did it do? It burnt the girl but it didn't burn the security guards; it just made them sticky."

James takes a stab at explaining this. "I reckon the slimy creature is like a parasite and sucks all the energy out of a person. That's how he took over Bruce's body and he uses the same power to stop those guards."

Erin wants to know why the Master keeps his sunglasses on all the time. Willy thinks he can explain. "It's because he's got green eyes. He's just like the Terminator, he had something wrong with his eye and had to hide it as well. That was gruesome too."

"But to be a good movie," argues Duncan, "it doesn't have to be all gruesome. It has to be good mix of action, scary things and jokes."

James takes up the point. "It's like making a pond. You have to have the right plants and the right fish, so everything can live together and they don't all kill each other. A film has to be like that; everything has got to be in harmony."

"Yes," Duncan agrees, "you can't have it all blood and guts, and you can't have no blood and guts – the balance is important."

Matters of ecology and balance aside, Ben wants to discuss how the Master opens the Eye of Harmony. "You know when the Master shoves the Chinese boy's head into that blue thing," he says, "and the Eye opened . . . I thought something horrible was going to happen – maybe he'd be blinded. Why did he use the boy if it was OK?"

"I know why he did it!" Jo shouts. "The Master's eyes weren't normal so he couldn't open the stone eye."

"Yeah," adds James, "the TARDIS would have recognised him and gone 'Oooh! The Master's around! Red Alert!'"

"If the rating is being chosen according to the amount of gore, then it should be a 'PG'."

Duncan

I ask if anyone can tell me what the Eye of Harmony actually is.

Willy thinks he's up to it. "It's a thing that can predict the future and allow you to see what's happening outside."

"It's the energy of the box," suggests Karri.

"It's the balance of all Time," states James enigmatically.

Erin has two fair questions. "How did the guy with sunglasses get inside the TARDIS? The Asian boy needed a key to get in but the other guy got in by himself. I also don't understand why the Asian boy could open the Eye. Could anyone open the Eye except for the Master?"

James interrupts with a query of his own – "When the Master is in his normal body, does he look like a snake? Or is that just his spirit when he moves from body to body?" – but Erin has more: "Why does the TARDIS like the Asian boy? He's not like the Doctor."

Verity has a theory which, in the context of the film alone, solves all these problems, but might make a long-term fan's toes curl. "That's because the TARDIS can only be worked by humans. The boy is human and the Doctor is half-human, but the Master is completely alien so he can't operate a TARDIS."

"Aah, but he must be *partly* human because his body is human," parries Duncan.

"But his snake eyes are alien," Willy counters.

This is the deciding fact. The whole group looks into space for a moment, perhaps looking for a flaw in this chain of logic, before smiling at me. Everything, it seems, has been settled to their satisfaction.

I can't think of anything to add either, so I restart the video and we watch the film to the end.

PART THREE

Silence reigns once more in this closing twenty minutes. Only one comment breaks the audience hush, and it comes just as the Doctor takes Grace in his arms one final time and fireworks blossom over downtown San Francisco. It is Ben, I think, who sighs and says, "Oh, it would end like that, wouldn't it!" The rest of the panel murmur their like-minded disapproval. Sentiment, it seems, is still loathed by the young.

The world saved, I set the tape to rewind and turn to the gang. They are beaming back at me, eyes wide.

Verity is the first with an overall judgment. "I thought it was excellent, and on Bank Holiday Monday I'm going to watch it again."

Ben agrees. "I'm definitely going to watch it again. It's got really good graphics. I like the end especially, it was really clever."

Resurrection: "cheesy."

And Erin: "I thought it was really good. The best bit of all was when the ambulance was chasing the bike."

And Ruby: "I thought it was brilliant. The 1970s one was good but this is better."

It appears that even the sceptical Willy is a convert. "I thought it was *really* funky! I'm definitely going to watch it on TV. I might video-record it and show it to mum and say that I was one of the first people to see it. It was truly amazing!"

I wonder if anyone preferred *Terror of the Zygons*, but most are quite unwilling to make such a simple and crude comparison. "They are two completely different things really. The storyline was different. That other one was about monsters and this one is about time. He uses his TARDIS a lot in this one but he didn't in the other."

Ruby is equally balanced. "You can't choose between the two *Doctor Whos* because they are so different. They are good in different ways."

James *is* willing to commit, however. "I think they should make another *Doctor Who* movie like this – it's way better than the last one. If I had to watch them both on two TV screens at the same time then my eyes would be drawn to the more modern one."

So is it going to be a hit?

"Yes!"

Verity has a specific value judgment: "If you went to the cinema to see that film, you wouldn't feel cheated. It's worth paying money to see."

"But you would have to grade it 'PG' or something," says Will.

Erin disagrees: "I think it's a '12'."

Now this is interesting, I think, because of the certification problems that have delayed the tape and will perhaps cost BBC Video thousands of pounds in lost revenue. The tape the children are watching is, as I've said, the '15' version that has been effectively banned. I ask my group of eleven-year-olds to vote on their certificate for it.

I invite them to put their hand up if they think it should be a '15'. Everyone sits still.

"How about a '12'?" Two hands.

"Or a 'PG'?" A conclusive eight hands shoot up.

"If the rating is being chosen according to the amount of gore, then it should be a 'PG'," suggests Duncan. "But young kids might not be able to understand the storyline."

"Older kids and grown-ups will go for it," says Erin. "If they had seen old *Doctor Who* when they were little then they will get the gist of it – they'll know more about who's who and what's going on."

"I think kids younger than nine won't be able to follow it," adds Ben, very specifically. "And people over fourteen will find it boring because it's not realistic. Kids between nine and fourteen will like it, though, because it's a good adventure."

Other lessons will soon call the kids away, and Kim is looking meaningfully at her watch. But before I can bring our discussion to a close, I want to find out how much of the conclusion they understood. How, I ask, does the Master intend to get the Doctor's body?

Willy, not unexpectedly, is first to respond. "Because the Doctor had about six lives left and the Master had only one left – which was the one he was on – then he wanted to get into the Doctor's body so he could have much more lives left, rather than being in a normal human body. He was going to use the light from the TARDIS to transform himself into the Doctor."

How was he stopped from doing that?

Jo: "That lady Grace closed the Eye so that no time rifts could be stopped."

But surely the Eye wasn't shut until later?

"She turned back time."

"She went to the big control pad and pulled out some wires and got the Eye to close," chips in Erin, but many of the class say "No!" or "But the Eye didn't close then."

James has a ... "She did something and the TARDIS went into a temporal orbit and that stopped time and then the ... er ... oh ..."

Willy is more sure. "It's simple. Basically, Grace is killed when she's thrown off the edge of that thing but then the Doctor takes her back through time so she's alive again. It was a bit cheesy."

So did it all makes sense then.

Willy says "Yes," firmly, and the rest of the class agree.

Would it matter if it didn't make sense?

"No. You knew *something* important was happening and that's all that you need."

So there you go. If it's fast, furious, funny and frightening enough, it *doesn't matter* if the plot doesn't quite add up. Official.

It was time to go, but following the format of my first session with the kids of 4G, I asked each of them, in conclusion, to give me a final summation of their opinion of the film.

Verity: "I like the way the Doctor has lots of lives and is only half-human. I also like that when you go inside the police thing it's really big inside. That's a really good idea."

Alex: "I liked it. I got a bit lost at the beginning but then I got swept along. I'm not sure I would have stayed with it if I wasn't watching it here and I only saw that first bit – but I'm glad I did."

Duncan: "My favorite part was when the motorbike went inside the police box, but I think that the Doctor was really sad with his long hair. He needs a different haircut for a change."

Erin: "I'd watch more if they made them."

Karri: "I liked the graphics and effects. I don't think that *Doctor Who* needs to have good storylines as long as the effects are good."

James: "I thought it was really good. I liked it when he kept changing things into jelly babies and the way he told the guy which question to answer on his exam."

Ben: "I though it was brilliant. The story was quite easy to follow."

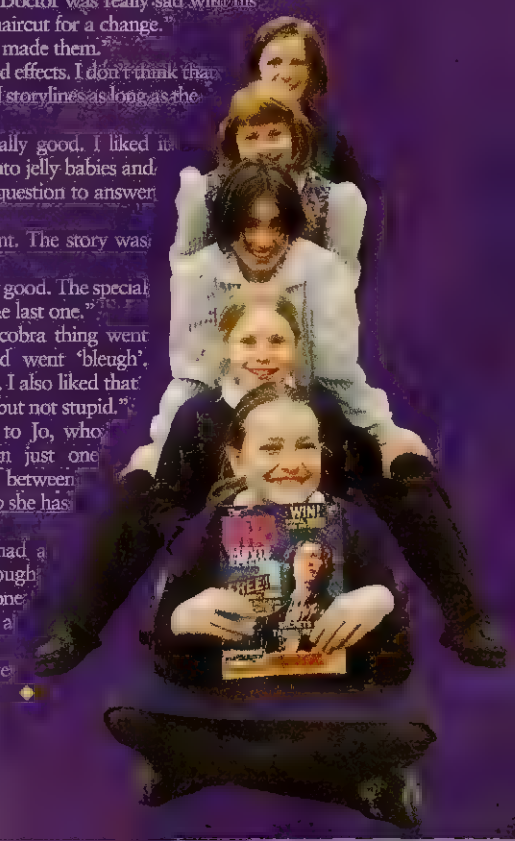
Ruby: "I thought it was really good. The special effects were much better than the last one."

Willy: "I liked it when the cobra thing went inside that bloke's mouth and went 'bleugh'. I thought that was very realistic. I also liked that the whole thing was humorous but not stupid."

But the last word must go to Jo, who brilliantly, perceptively, and in just one sentence sums up the difference between the two versions of *Doctor Who* she has seen.

"The 1970s *Doctor Who* had a brilliant story and good-enough special effects, but this new one had brilliant special effects and a good-enough story."

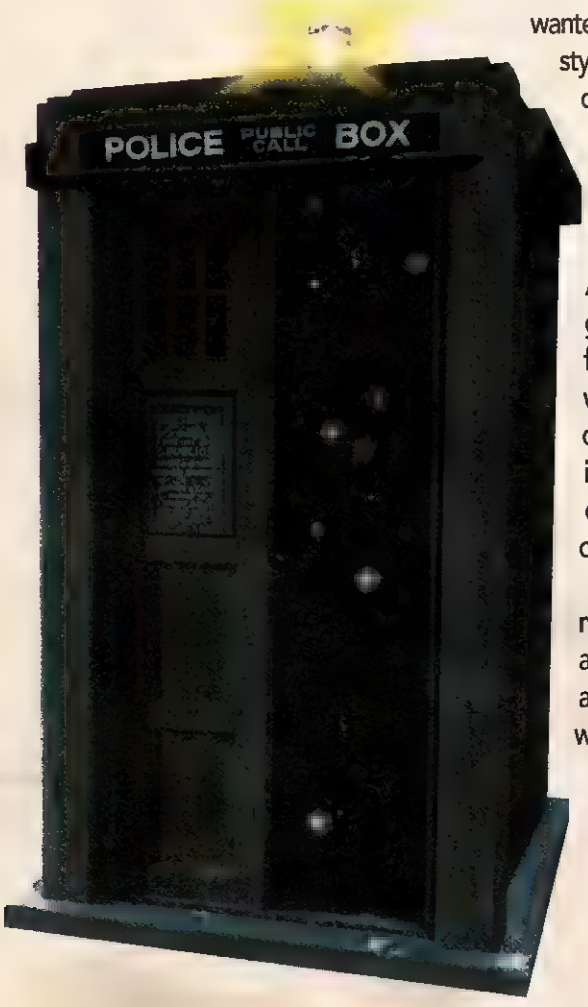
Thank you, Class 4G, you've been an education.



20 mome know the gr series

It wasn't the easiest of tasks. We set out to identify just twenty scenes which precisely articulate the reasons why *Doctor Who* was, is and will remain The Greatest Television Series Ever, Ever Made. We were looking for the magic; the elusive X-factor which gets the blood flowing, the heart pumping, expands the mind and broadens the vision – That Certain Something, if you will, which refreshes the parts other series just don't reach.

We wanted whole scenes, not mere moments. We wanted scenes of no more than a couple of minutes' duration, but scenes with a beginning, middle and end. We wanted one-act plays which achieved some kind of resolution and spelled out something of the series' ethos and charm. We wanted to reflect the series' long history, in all of its many approaches and styles. We were looking, too, for conflict; that prerequisite of great drama. And, most importantly, we needed scenes which simply wouldn't be found anywhere else – scenes with a sense of wonder about them.



Cliffhangers were immediately excluded; the art of the cliffhanger, the great shock moment is, we venture, a matter for separate study. As, too, were 'scary bits' – shop-window dummies coming to life is a great image, a split-second of untarnished awe, but we were looking for vignettes with rather more meat. For similar reasons, solitary witticisms and one-liners were dismissed (lest we end up with a compendium of the twenty best lines from *City of Death*). And, in the interests of representing all thirty-three years of *Doctor Who*, it was decided to limit ourselves to no more than one scene from any one story.

The final list has only been arrived at after many hours' viewing, and many more of heated debate, coercion, argument, counter-argument and the occasional punch. Rankings were determined via an arcane and necessarily subjective process of evaluation. All twenty scenes were awarded points based on factors including initial impact, re-viewing potential and overall importance to the series' mythos. We hope you find our final choices as funny, sad, joyful, chilling, charming and downright inspirational as we believe them all to be.

And so, ladies and gentlemen, in reverse order . . .

nts when you you're watching eatest television ever made . . .

by **Alan Barnes** and **Peter Ware**

20

"It could mean the end of the war . . ."

The Curse of Fenric Part Two (1989)

The Story So Far A top-secret naval base, 1943. Commander Millington (Alfred Lynch) explains to the Doctor (Sylvester McCoy) why the British are allowing an elite team of Russian troops to steal their prototype computer, the Ultima Machine . . .

The Magic Moment Millington releases a cloud of a new, concentrated toxin inside a sealed compartment, gassing the caged birds inside. "Just think what a bombful could do to a city like Dresden, or Moscow," he says, "it could mean the end of the war." The Doctor: "And Whitehall thinks that Moscow is careless enough to let you detonate one of these things inside the Kremlin?" "Oh, but that's the beauty of it, Doctor," replies Millington. "We won't detonate it. They'll do it themselves." The Russians will use the machine to decode intercepted British ciphers; however, the machine has been programmed to self-destruct, releasing the toxin, when it is used to decode a particular word – which the British will transmit at their leisure.

"And the word is?" asks the Doctor.

"What else could it be, Doctor?" says Millington. "'*Love.*'"

That Certain Something The villain's plan revealed; a chilling scene, loaded with symbolism. Who else but the military would coolly murder doves of peace?

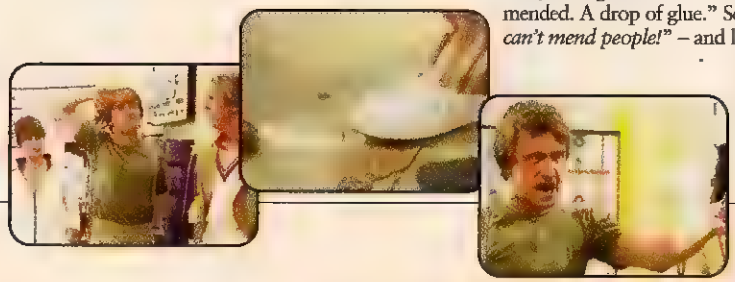
"You can't mend people!"

Kinda Part Four (1982)

19

The Story So Far On a paradise planet, the Doctor (Peter Davison) discovers that the unbalanced Hindle (Simon Rouse) has rigged his own survey team's survival dome to explode; Hindle wavers over the big red button which will detonate the bombs. Science Officer Todd (Nerys Hughes) attempts to humour the childlike madman, and asks him about the toytown, complete with cardboard cut-out figures, which he's built on the floor. The equally deranged Sanders (Richard Todd) looks on . . .

The Magic Moment Hindle shows off his 'city': "I'm the government as well, you know." "And the security arrangements?" enquires the Doctor. "Security effectiveness one hundred per cent," barks Hindle. "One thousand per cent. One billion trillion trillion per cent. Or more, p'raps. Do you want me to prove it?" The Doctor accidentally steps on one of the cut-out men; Hindle wrenches it away from the Doctor's hand, tearing off its head. Hindle is horror-struck. Sanders attempts to mollify him: "It's easily mended. A drop of glue." Screams Hindle: "Don't be silly! You can't mend *people*, can you? *You can't mend people!*" – and lunges for the detonator . . .



That Certain Something Deeply unsettling, there could be nowhere other than *Doctor Who* where such an absurd scenario could achieve such a degree of menace. Note the use of metaphor: Hindle is raging for his own torn and fractured soul.

18 "We are all to become Daleks . . ."

Revelation of the Daleks Part One (1985)

The Story So Far Natasha (Bridget Lynch-Blosse), with the assistance of Doctor Grigory (Stephen Flynn), has broken into the cryogenic resting-place of Tranquil Repose, where the body of her father, Professor Arthur Stengos (Alec Linstead) is stored. She finds the body to have been exhumed; in an underground crypt, they discover a glass Dalek. Stengos' multilated head is within, a victim of the complex's new master – Davros, creator of the Daleks. Stengos addresses his daughter . . .

The Magic Moment "I . . . am . . . to become . . . a Dalek. We are all to become Daleks." Stengos' tones become harsher, more grating as the Dalek part takes over. "We are to serve the new order. We are to become the supreme beings. Help me, Natasha . . . We must multiply. The seed of the Daleks must be supreme. We must conquer and destroy all those who resist the power of the Daleks. Kill me, child! . . . It is our duty to eradicate all those who wish to pollute the purity of the Daleks. If you ever loved me, Natasha," he sobs, "Kill me! *Kill me!*"

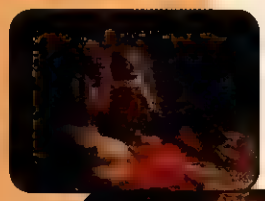
That Certain Something A horribly exact analysis of the nature of the series' perennial baddies, the Daleks – and without once using the word "exterminate", either (oh, and the gland throbbing on Stengos' temple is, without doubt, the single most up-chuckingly disgusting thing seen in the show ever. *Fact.*).

17 "The daisiest daisy . . ."

The Time Monster Episode Six (1972)

The Story So Far The Doctor (Jon Pertwee) and companion Jo Grant (Katy Manning) are chained to a pillar in a cell beneath ancient Atlantis. Meanwhile, the nefarious Master plans to release the power of Kronos – the so-called Time Monster – into the universe; the Doctor tells Jo of the primal chaos which will result. "Makes it all seem so pointless, really," sighs Jo, sinking into despair. "I felt like that once when I was young," says the Doctor, and goes on to recount what was not only the "blackest day" of his life – but also the best . . .

The Magic Moment The Doctor describes his childhood home, halfway up a blasted, snow-capped mountain. Beneath a nearby tree lived an ancient old man who had, according to hearsay, discovered the secret of life. "So," says the Doctor, "when my black day came, I went and asked him to help me . . . He just sat there silently, expressionless, and he listened whilst I poured out my troubles to him . . . When I'd finished, he lifted a skeletal hand and he pointed. Do you know what he pointed at? . . . A flower. One of those little weeds. Just like a daisy it was. Well, I looked at it for a moment, and suddenly I saw it through his eyes. It was simply glowing with life, like a perfectly-cut jewel . . . Yes, that was the daisiest daisy I'd ever seen . . . So later I got up, and I ran down the mountain, and I found that the rocks weren't grey at all. They were red, brown, and purple, and gold. Those pathetic little patches of sludgy snow – they were shining white. Shining white in the sunlight."



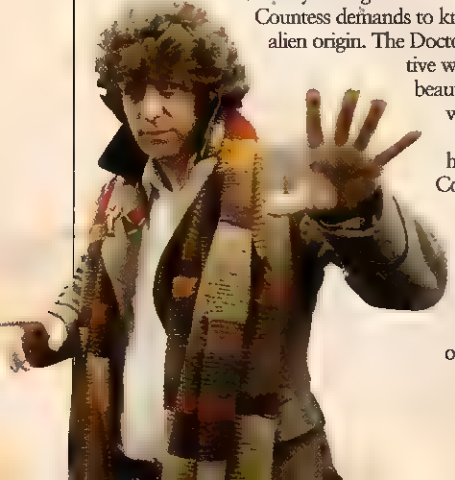
That Certain Something An oft-neglected pearl, nicely underplayed. "For some people," the Doctor once said, "small beautiful events are what life is all about." A little moment like this can restore one's faith in the series.

16 "Nobody could be as stupid as he seems . . ."

City of Death Part Two (1979)

The Story So Far Brought at gunpoint to the Parisian chateau of the Count Scarlioni (Julian Glover) – both art thief and hideous alien monstrosity – the Doctor (Tom Baker), plus Romana (Lalla Ward) and detective Duggan (Tom Chadbon), are ushered into an opulent drawing-room to meet the Countess Scarlioni (Catherine Schell). Her manservant, the taciturn Hermann, knocks the Doctor to the floor . . .

The Magic Moment "I say," says the Doctor, picking himself up, "What a wonderful butler, he's so violent! Hello. I'm called the Doctor, that's Romana, that's Duggan, you must be the Countess Scarlioni, and this is clearly a delightful Louis XIV chair. May I sit in it?" (He does.) "I say, haven't they worn well?" The Countess demands to know why they have shown such an interest in her bracelet, which is clearly of alien origin. The Doctor counters, "I'm a thief. This is Romana, my accomplice. And this is Duggan, he's the detective who's been kind enough to catch me. That's his job. You see, our two lines of work dovetail beautifully." The Countess is under the impression Duggan has, in fact, been following her. "Ah, well," replies the Doctor, "you're a beautiful woman, probably." When the Count finally arrives, the Countess turns to him and says, regarding the Doctor: "My dear, I don't think he's as as stupid as he seems." "My dear," purrs the Count, "nobody could be as stupid as *he* seems . . ."

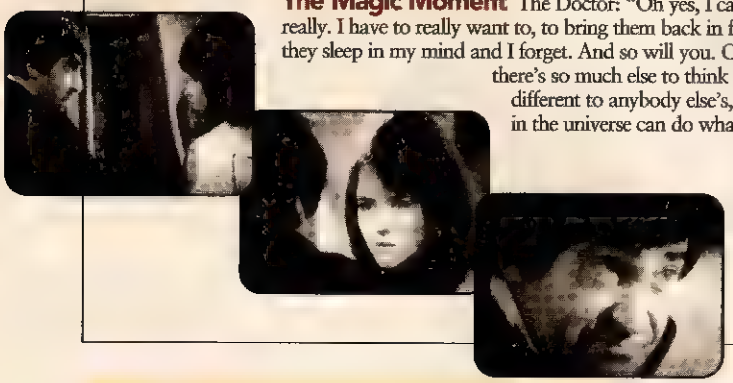


That Certain Something The Doctor stumbles into an ostensibly ordinary setting and proceeds to make it extraordinary. More than mere accomplished Tom-foolery, there's scarcely a single of these sparkling lines which fails to add to or further the plot.

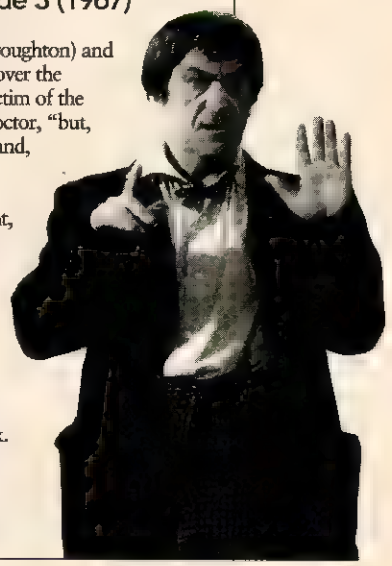
"Our lives are different to anybody else's . . ."

The Tomb of the Cybermen Episode 3 (1967)

The Story So Far Night on the planet Telos. The Doctor (Patrick Troughton) and the recently-orphaned Victoria Waterfield (Deborah Watling) keep watch over the entrance to the Cybermen tombs. Victoria recalls her father's death as a victim of the Daleks: "I shall never forget him." "No, of course you won't," says the Doctor, "but, you know, the memory of him won't always be a sad one." "I think it will," replies Victoria. "You can't understand, being so ancient . . . You probably can't even remember your family."



The Magic Moment The Doctor: "Oh yes, I can when I want to. And that's the point, really. I have to really want to, to bring them back in front of my eyes. The rest of the time they sleep in my mind and I forget. And so will you. Oh yes, you will . . . You'll find there's so much else to think about, to remember. Our lives are different to anybody else's, that's the exciting thing. Nobody in the universe can do what we're doing!"



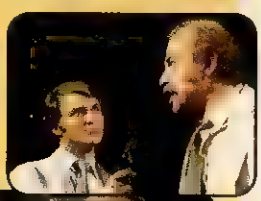
That Certain Something
The Doctor as mentor, comforting a little girl alone and scared in the dark. And, too, a sense of gleeful anticipation; a lust for the future, and the unknown.

"Mankind has been used!"

Image of the Fendahl Part Three (1977)

The Story So Far
In the darkened cellars of Fetch Priory, a ceremony designed to harness the power of the alien Fendahl is in progress, masterminded by acolyte Max Stael (Scott Fredericks). Tied to a pillar, Professor Fendleman (Dennis Lill) watches on, appalled, as he realises the nature of his own involvement . . .

The Magic Moment
"I see now what will happen. Max, listen . . . the Doctor asked if my name was real. 'Fendleman' – man of the Fendahl . . . But don't you see? Only for this moment have the generations of my fathers lived. I have been used! You have been used! *Mankind has been used!*" Stael levels his gun at Fendleman's forehead . . .



That Certain Something
One man gazes into the abyss, and sees only ancient terror and despair; manic, Lill conveys the absolute horror of a man facing all that which is unknowably alien and inestimably strange.

"We have the power to do anything we like . . ."

The Armageddon Factor Part Six (1978)

The Story So Far Sent after the six segments of the fabled Key to Time by the White Guardian, one of two awesome beings who control the balance of good and evil throughout the entire cosmos, the Doctor (Tom Baker) and Romana (Mary Tamm) have succeeded in assembling the all-powerful artefact. The Doctor, however, has been horrified to discover that the final piece was disguised as a living being, Princess Astra of Atrios. In the TARDIS, awaiting the arrival of the White Guardian, he ponders upon the nature of the Key – and his ownership of it . . .

The Magic Moment "We have the power to do anything we like," murmurs the Doctor. "Absolute power over every particle in the universe; everything that has ever existed or ever will exist . . . Are you listening to me, Romana?" He becomes manic, his voice menacing. "Because if you're not listening, I can make you listen. Because I can do anything! As from this moment there's no such thing as free will in the entire universe, there's only my will – because *I possess the Key to Time!*" "Doctor, are you alright?" asks Romana. "Well, of course I'm alright," he retorts, his usual self once more. "But supposing I *wasn't* alright . . ." A fanfare; the image of the White Guardian appears on the TARDIS scanner. The Doctor must decide whether or not to surrender the Key . . .

That Certain Something The Doctor's apotheosis. For a few minutes he has a power that might, indeed, set him "up above the Gods". His greatest dilemma, perhaps, paving the way for a deceptively simple showdown with the forces of Evil incarnate (then again, maybe it's something to do with the joy of watching Tom finally cross the line dividing urbanely loopy and barking mad).

"What an inventive, invincible species . . ."

The Ark in Space Part One (1975)

12

The Story So Far Sometime in the far future, aboard space station Nerva, the Doctor (Tom Baker) and Harry Sullivan (Ian Marter) discover the remains of the entire human race in cryogenic suspension . . .

The Magic Moment The Doctor eulogises: "*Homo sapiens*. What an inventive, invincible species. It's only a few million years since they crawled up out of the mud and learned to walk. Puny, defenceless bipeds. They've survived flood, famine and plague. They've survived cosmic wars and holocausts. And now, here they are, out among the stars, waiting to begin a new life. Ready to outsit eternity. They're indomitable. Indomitable!"

That Certain Something A magnificent testimonial to the spirit in every one of us, courtesy of a wide-eyed alien being. The *Doctor Who* equivalent, surely, of "We shall fight them on the beaches . . ."

11

"You can't rewrite history, not one line!"

The Aztecs: The Temple of Evil (1964)

The Story So Far Mexico, the fifteenth century. Schoolteacher Barbara Wright (Jacqueline Hill), one of the Doctor's companions, has been mistakenly identified as the reincarnation of the Aztec god Yetaxa. When it is ordained that a human sacrifice shall be made at a forthcoming Rain Ceremony, the Doctor (William Hartnell) warns Barbara not to intervene. "They've made me a goddess," she announces, "and I forbid it . . ."

The Magic Moment The Doctor protests as Barbara continues: "There'll be no sacrifice this afternoon, Doctor – or ever again. The reincarnation of Yetaxa will prove to the people that you don't need to sacrifice a human being in order to make it rain . . . This is the beginning of the end of the Sun God . . . If I could start the destruction of everything that's evil here, then everything that is good would survive when Cortez lands." The Doctor is aghast: "But you can't rewrite history, not one line! . . . Barbara, one last appeal. What you are trying to do is utterly impossible. I know. Believe me, I *know*!" "Not Barbara," replies his companion, now wearing her ceremonial head-dress, "Yetaxa." She is escorted to the place of sacrifice . . .

That Certain Something Played with utter conviction and utter certainty by both regulars, writer John Lucarotti's fulsome dialogue addresses the most sophisticated of science fiction ideas entirely within the language and staging of the very best historical drama.

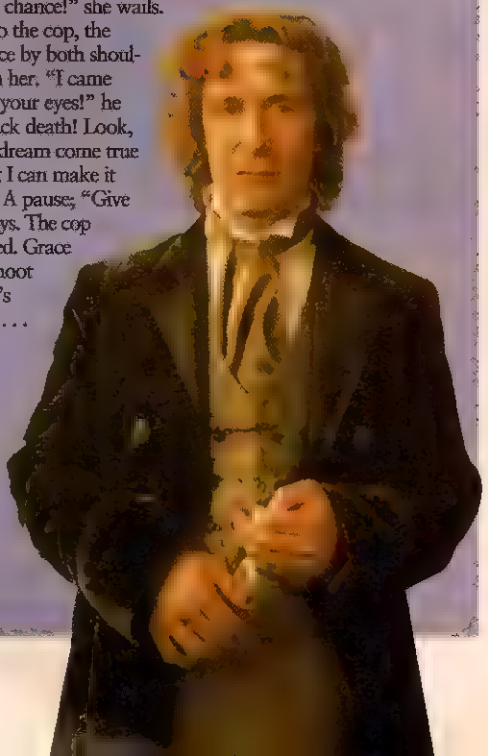
"I came back to life before your eyes!"

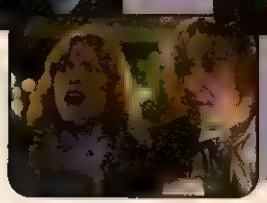
Doctor Who (1996)

10

The Story So Far A San Francisco highway. Fleeing the evil Master, the newly-regenerated Doctor (Paul McGann) and Grace Holloway (Daphne Ashbrook) – who's still struggling to come to terms with the Doctor's apparent extraterrestrial origin – find their escape halted by a burly motorcycle policeman (Bill Croft), who demands they return to their vehicle. The Doctor fumbles for his pockets. Immediately suspicious, the cop levels his gun. "What? Stop!" hollers Grace at the cop. "He's, um . . . he's British!"

The Magic Moment "Yes, I suppose I am," says the Doctor, producing a crumpled paper bag. "Jelly baby, officer?" Oh so-cautiously, the cop extracts one of the sweets; the Doctor smacks his lips, miming eating. The cop takes a bite – then, quite suddenly, realises that the Doctor has used sleight-of-hand to steal his gun. The Doctor points the gun at his own chest, announcing: "Now would you stand aside before I shoot myself? . . . You with me, Grace?" Grace is torn: "We don't stand a chance!" she wails. Excusing himself to the cop, the Doctor grasps Grace by both shoulders, pleading with her. "I came back to life before your eyes!" he gabbles. "I held back death! Look, I can't make your dream come true forever, Grace, but I can make it come true today!" A pause; "Give me the gun," she says. The cop breathes out, relieved. Grace then proceeds to shoot out his motorcycle's radio. She *believes* . . .





That Certain Something The jelly babies. The inverted gun. The mad, staring eyes. And, most importantly, when Grace finally decides that this man is indeed all that he claims to be so, we are relieved and delighted to find, do we.

"Light destroys the dark . . ."

Enlightenment Part Four (1983)

The Story So Far The Doctor (Peter Davison) and Turlough (Mark Strickson) have inadvertently won an interstellar race engineered by the Black and White Guardians (Valentine Dyall and Cyril Luckham), awesome celestial forces of evil and good. Their prize is 'Enlightenment' – knowledge of all things in the universe. The Doctor turns it down, believing himself unready for it: "I don't think anybody is." The White Guardian then offers a share of the prize – a diamond large enough to buy a galaxy – to the treacherous Turlough, who has previously entered into a contract with the Black Guardian: namely, his freedom for the Doctor's life . . .

The Magic Moment Turlough gazes into the heart of the glittering jewel, Black and White to either side. Says Black, "I would point out that under our agreement it is mine – unless, of course, you wish to surrender something else in its place . . . Give me the Doctor and you can have this, the TARDIS, whatever you wish." "Consider, Turlough," says White, "which will you give him – the Doctor or this? The choice is yours." Agonised, the boy decides, flinging the jewel in Black's direction; the demon is consumed by flame. "Light destroys the dark," says White. "I think you will find your contract terminated." "Enlightenment was not the diamond," ruminates the Doctor. "Enlightenment was the choice . . ."

That Certain Something The final battle between good and evil, fought over one boy's soul. A traitor redeemed, too. It's very stagey, but quintessential *Doctor Who* as much because of that as in spite of it.

"I've had the call from Gallifrey . . ."

The Hand of Fear Part Four (1976)

The Story So Far *En route* from the frozen planet Kastria, the Doctor (Tom Baker) attempts to make running repairs to the TARDIS' thermo-couplings which have been affected by the cold – as has long-standing companion Sarah Jane Smith (Elisabeth Sladen), who reviews her situation . . .

The Magic Moment "Oh, I must be *mad*," grumbles Sarah; the Doctor is otherwise engaged beneath the console. "I'm sick of being cold and wet and hypnotised left, right, and centre. I'm sick of being shot at, savaged by bug-eyed

monsters, never knowing if I'm coming, or going, or *been* . . . Oh, I want a *bath*. I want my hair washed. I just want to feel *human* again . . ." The Doctor remains oblivious. Quietly, she makes a decision: "I'm going to pack my goodies and I'm going – home!" She flounces off. The Doctor finally re-emerges – "I don't know why she goes on like this" – and then, quite suddenly, hears a bell tolling; a summons back to his home planet, Gallifrey. Sarah reappears, her possessions swept up in her arms; the Doctor is setting the co-ordinates for South Croydon, her home. "I've had the call from Gallifrey," he says. "I can't take you with me. You've got to go . . ."

That Certain Something The best Doctor/companion scene ever. "Don't forget me." "Oh Sarah, don't *you* forget *me* . . ." As if she could. A farewell to make grown men weep.

"A dandy and a clown . . ."

The Three Doctors Part One (1973)

The Story So Far The second and third physical forms of the Doctor (Patrick Troughton and Jon Pertwee), united by the Time Lords to address a universal threat, are trapped in the TARDIS by a crackling, expanding mass of alien energy; with them are Jo Grant and Sergeant Benton (Katy Manning and John Levene). The Time Lords determine that the pair require a helping hand, and an image begins to form on the TARDIS scanner – that of the Doctor's first incarnation (William Hartnell) . . .

The Magic Moment The First Doctor looks down at the throng assembled around the scanner. "Ah, there you are, both of you. I seem to be stuck up here, hmm? Hmm? Oh, so you're my replacements. Heh-heh. A dandy and a clown . . . Have you *done* anything?" "Well, we've assessed the situation," blusters Doctor Two. "Just as I thought," chuckles the elder form, "nothing . . ." The later Doctors protest that they're unaware of the nature of the energy-mass outside. "It's a time bridge," informs their senior. "Now, what's a bridge for, eh?" "Crossing?" suggests Doctor Three. "Right," says the original. "So stop dilly-dallying – and *cross it!*" His image begins to retreat; Doctors Two and Three hurry to the console, arguing over how to get him back. "Who was that?" asks Jo. The two Doctors answer in unison: "Me! . . . *Me!*"

That Certain Something Bizarre enough that our hero should be required to be (literally) deconstructed once in order to survive an adventure; stranger still, that it should be done twice. Strangest of all is how the aged Hartnell's stumbling performance should be so delightful, so moving . . . so *right*.

"That power would set me up above the gods!"

Genesis of the Daleks Part Five (1975)

The Story So Far The Doctor (Tom Baker) has been sent on a mission to avert the creation of the evil Daleks. He confronts their creator, the crippled scientist Davros (Michael Wisher), who asserts that "when the Daleks are the supreme rulers of the universe, then you shall have peace. Wars will end. They are the power not of evil, but of good." "Davros," asks the Doctor, "if you had created a virus in your laboratory – something contagious and infectious, that killed on contact – a virus that would destroy all other forms of life, would you allow its use?"

The Magic Moment "It is an interesting conjecture," ponders the scientist. "The only living thing, a microscopic organism reigning supreme. A *fascinating* idea . . . Yes, yes. To hold in my hand a capsule that contained such power, to know that life and death on such a scale was my choice . . . to know that the tiny pressure of my thumb, enough to break the glass, would end – everything! Yes, I would do it! That power would set me up above the gods! And through the Daleks, *I shall have that power!*"

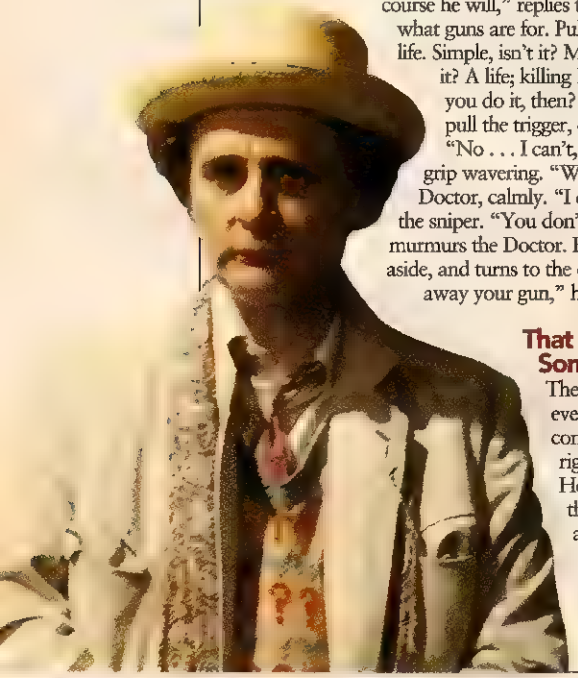
That Certain Something It isn't simply the central concept, ghastly as it is; nor is it Wisher's gravelly, measured tones. It isn't even composer Dudley Simpson's rising electronic crescendo. No, it's the way that Davros excitedly snaps his withered fingers together – imagining the action of breaking the glass – *before* he even says that he would do it; *that* is the action of a real madman.

5 "Throw away your gun . . ."

The Happiness Patrol Part Two (1988)

The Story So Far Night on the colony world of Terra Alpha. At the behest of the tyrannical Helen A, two rooftop snipers (Steve Swinscoe and Mark Carroll) prepare to gun down black-clad workers who protest that "factory conditions are a joke". They are confronted by the Doctor (Sylvester McCoy); one thrusts the barrel of his rifle beneath the Doctor's nose. "Come a little closer," beckons the Doctor . . .

The Magic Moment "Stay where you are," warns the killer. "Why? Scared?" asks the Doctor. "Why should you be scared? You're the one with the gun. And you like guns, don't you?" "He'll kill you," warns the other. "Of course he will," replies the Doctor, "that's what guns are for. Pull a trigger, end a life. Simple, isn't it? Makes sense, doesn't it? A life; killing life . . . Why don't you do it, then? Look me in the eye, pull the trigger, end my life." "No . . . I can't," says the sniper, his grip wavering. "Why not?" asks the Doctor, calmly. "I don't know," says the sniper. "You don't, do you?" murmurs the Doctor. He pushes the rifle aside, and turns to the other. "Throw away your gun," he commands.



That Certain Something The Doctor should only ever be armed with his conscience and sense of righteousness. Here, he deploys these weapons with an unparalleled coldness. A compelling and oddly sinister scene.

4 "It's the end . . ."

Logopolis Part Four (1981)

The Story So Far In saving the universe from a plot concocted by the Master, the Fourth Doctor (Tom Baker) has fallen from the high gantry of a radio telescope. His body shattered, he awaits the end; his companions Nyssa, Tegan and Adric (Sarah Sutton, Janet Fielding and Matthew Waterhouse) run to his side. Meanwhile, a mysterious, ethereal figure, who has been dogging the Doctor's steps for some time, waits – and watches . . .

The Magic Moment "Doctor . . . Doctor!" says Adric; the Time Lord turns his head a fraction to his friend, and smiles. "It's the end," he whispers, "but the moment has been prepared for . . ." He raises his arm. A white figure steps forth; the Watcher. Their two bodies blend together, coalesce; a younger face begins to form. "He was the Doctor all the time!" gasps Nyssa. The Fifth Doctor (Peter Davison) sits up, beaming.

That Certain Something Death and rebirth. The Old Man steps aside, so that the New might take his place. And, unlike other of the Doctor's regenerations, this is so neatly foreshadowed and perfectly accomplished that something genuinely magical is achieved. Familiarity makes it easy to forget just how shocking was the revelation of the Watcher's true identity.

3 "Every point in time has its alternative . . ."

Pyramids of Mars Part Two (1976)

The Story So Far England, 1911. The Doctor (Tom Baker) and companion Sarah (Elisabeth Sladen) are caught in the alien Sutekh's plan to release himself from centuries of captivity. While hiding in the TARDIS with Laurence Scarman (Michael Sheard) – Sarah suggests they leave; after all, Earth wasn't destroyed in 1911. The Doctor sets the TARDIS' co-ordinates; it materialises. "1980, Sarah, if you want to get off," he says, opening the doors . . .

The Magic Moment Outside is a storm-lashed wasteland. "That's the world as Sutekh would leave it," says the Doctor, not even looking. "A desolate planet circling a dead sun." It can't be," protests Sarah, "I'm from 1980." The Doctor explains how "every point in time has its alternative"; what they see is "alternative time". "Do you mean the future can be chosen, Doctor?" asks Laurence. "Not chosen. Shaped," he replies. "The actions of the present fashion the future." So can a man change the course of history? "To a small extent. It takes a being of Sutekh's almost limitless power to destroy the future," he says, turning to Sarah. She is resolute: "We've got to go back . . ."

That Certain Something This is everything that great science fiction is about: the fantastic, the improbable, the strange. And not only does this scene precisely define the Doctor's multi-dimensional outlook, it is – in a broader sense – the scariest moment of all those listed here.

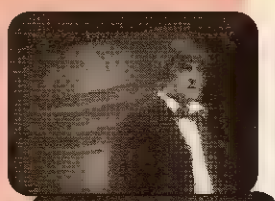
2 "All these evils I have fought . . ."

The War Games Episode Ten (1969)

The Story So Far The renegade Doctor (Patrick Troughton) has been captured and put on trial by his fellow Time Lords for transgressing their law of non-interference. "Do you admit these actions?" they demand . . .

The Magic Moment "I not only admit them," replies the Doctor, "I am proud of them . . . Give me a thought channel and I'll show you some of the evils I've been fighting against." A series of monstrous images appear on a giant screen behind him: Quarks, Yeti, Ice Warriors, Cybermen, Daleks. "All these evils I have fought," he announces, "while you have done nothing but observe. True, I am guilty of interference – just as *you* are guilty of failing to use your great powers to help those in need!"

That Certain Something The most emblematic and iconic of scenes. In this, a *deus ex machina* finale to one of the show's greatest epics, the Doctor is asked to justify his entire existence to the gods. On his Judgement Day, he's not found wanting, stating with passion, conviction, and righteous anger all the reasons why he's the greatest hero of all Time.



1 "One day, we shall get back . . ."

100,000 BC: An Unearthly Child (1963)

The Story So Far 1963. On a foggy night, two teachers have followed an intriguing pupil to the address she's given as her home; it turns out to be a junkyard. Standing within is a police telephone box. Investigating further, they are accosted by their pupil's grandfather; a difficult, silver-haired old man. Hearing Susan's voice from inside the police box, they barge inside – only to find that *it's bigger on the inside than the out* . . .

The Magic Moment "Let me get this straight," says one of the teachers. "A thing that looks like a police box, standing in a junkyard – it can move anywhere in time and space? But that's ridiculous!" "Why won't they believe us?" asks their pupil, turning to her grandfather. "Now, now," says the old man, "don't get exasperated, Susan. Remember the Red Indian. When he saw the first steam train, his savage mind thought it an illusion, too." "You're treating us like children," objects the science teacher. "Am I?" says the old man. "The children of my civilization would be insulted . . . I tolerate this century, but I don't enjoy it. Have you ever thought what it's like to be wanderers in the fourth dimension? Have you? To be exiles . . . Susan and I are cut off from our own planet, without friends or protection. But one day, we shall get back. Yes, one day. One day . . ."

That Certain Something "Not quite clear, is it? I can see by your face that you're not certain, you don't understand. I knew you wouldn't, never mind." This is where it all began: with a single great idea, with wonderment – "It's an illusion! It must be!" – and perhaps a touch of the absurd.

Some thirty-three years later, the power of this scene remains undiminished; this scene, friends, is why we're here.

So, there you are . . . DWM's selection of *Doctor Who*'s twenty defining scenes. But that, however, is just our opinion, and you may disagree vehemently with some of the choices. We understand this, and we'd love to hear from you if you think we've missed something vital. Please send a brief outline of your own favourite sequence to "YOU FOOLS! YOU'VE FORGOTTEN THIS!" at the editorial address on page three, and we'll see if we can write them up into a follow-up feature in a few months.

allegro

Coincidental Music 2

Compiled by The Monitor Watcher

In Issue 240, The Monitor charted the eerie synchronicity between *Doctor Who* plots and the subject of the Number One single of the day. However, he only scratched the surface of this bizarre phenomenon. Look again – as Type Forty meets Top Forty . . .

The Web Planet: "It's not unusual!"

1963-66

"I like walking home in the dark – it's mysterious!" piped Susan in *100,000BC*. But, as Ian, Barbara and Gerry & the Pacemakers concurred, *You'll Never Walk Alone*. And she didn't! A few weeks later, during *The Daleks*, Ian was clearly heard to complain of pins and needles – spookily *Needles and Pins* were also afflicting The Searchers!

Episode 4 of *The Keys of Marinus* found Barbara pursued by an amorous trapper with a sexual appetite even bigger than his beard – but alas, for Vasor as well as for Peter and Gordon, Marinus was a *World Without Love*.

In June 1964 *Doctor Who* took an unscheduled week's holiday halfway through *The Sensorites*, with a two-week gap between the third and fourth episodes. "*It's Over!*" warbled a confused Roy Orbison. But it wasn't. *It's Not Unusual*, we were informed by Tom Jones in March 1965. "On the contrary, it's extremely unusual," complained viewers of *The Web Planet*.

Later, the same audience pondered the nature of the chanting coming from the abandoned monastery in *The Time Meddler*? It couldn't be *Crying in the Chapel*, could it? Elvis thinks so!

1967-74

As 1966 gave way to 1967, Tom Jones was wailing on about *The Green, Green Grass of Home*. As, of course, were sundry dispossessed McCrimmons in *The Highlanders*.

In Episode 2 of *The Invasion*, the Doctor is assisted for the first time by the newly-formed UNIT – *With a Little Help from My Friends*, he might have said. As indeed did Joe Cocker in the same week.

On Earth, *Doctor Who and the Silurians* discussed those troublesome reptiles' need to go into into hibernation because of a *Wandrin' Star*. Pity Lee Marvin didn't feel the same urge . . .

As has been pointed out, the drilling project in *Inferno* brought the peril of a *Yellow River*, but before that adventure, the Doctor found himself faced with the problem of getting *Back Home*, as did the England World Cup Squad.

"Not today, thank you," was the Doctor's curt reply to Jo Grant's tentative tap on the door at the beginning of *Terror of the Autons*. He should have followed Dave Edmunds' example and said "*I Hear You Knockin'*"!

Colony in Space Part 4 ended with the Doctor looking down the Master's *Double Barrel* – two words that spelt Number One hit action for Dave and Ansil Collins the same week.

The Invasion: "With a little help from my friends"

1975-79

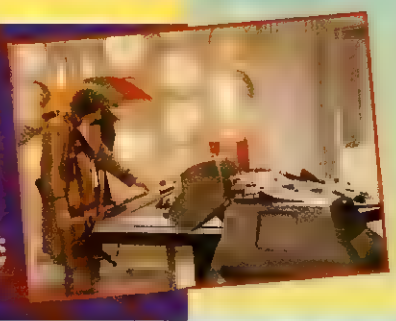
While the Doctor was larking about in the catacombs saving the world from *The Masque of Mandragora*, Sarah stayed behind for a hop at Giuliano's – she was the *Dancing Queen*, young and sweet, only early-to-mid-twenties. Or was that Giuliano himself?

As 1978 ended and the actress who played the first incarnation of Romana prepared to leave the series, the pop charts announced the unexpected Tamm pregnancy with *Mary's Boy Child – Oh My Lord*. Those Boney M fools never got anything right – it turned out to be a girl.

Are 'Friends' Electric? asked Tubeway Army in July 1979. "As far as I'm concerned they are," rejoined the Pirate Captain, nuzzling his Polyphase Avatron in the *Pirate Planet* repeat. Meanwhile, the song's parent album *Replicas* also hit Number One, signalling the inevitable *Androids of Tara* repeat . . .

"It's so funny how *We Don't Talk Anymore*," crooned Cliff Richard in September 1979, as K9 contracted laryngitis . . .

Video Killed the Radio Star, according to Buggles. Well, I'm no expert, but a video effect certainly polished off voice artist David Graham in that week's episode of *City of Death*!



Destiny of the Daleks: "We don't talk anymore . . ."

1980-96

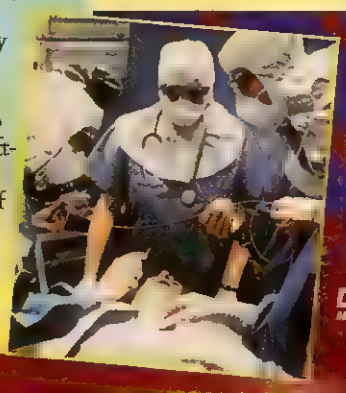
Hostile villagers and a plague-ridden London infiltrated by evil aliens in *The Visitation* – looks like The Jam weren't the only ones stuck in *A Town Called Malice* in February 1982.

Every Loser Wins, mumbled Nick Berry as Yrcanos appeared to blow Peri away in *The Trial of a Time Lord*. And he was right! Six weeks later it turned out he'd married her instead. Somehow.

"You blundering fool! You've triggered *The Final Countdown*!" the Valeyard so nearly cried in the concluding minutes of *The Trial of a Time Lord*, as Europe's soft-rock nightmare signalled the end of the Colin Baker era.

Finally, just to prove that a diabolic force is at work shaping the twin destinies of the UK singles chart and *Doctor Who*; in the week that Dr Grace Holloway saw off the Seventh Doctor in our shiny new TV Movie by easing a spike into his very hearts, The Fugees moved into the Number One slot with *Killing Me Softly* . . .

Mere coincidence, you claim? Well, er, yes . . . you're probably right.



Doctor Who: "Killing me softly?"

Timelines

compiled by Jason Gray

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THE KIDS ARE ALRIGHT (AND SO ARE WE)

I have just read Gary's editorial in Issue 240.

Being one of your younger readers, I think it is strange that you think we shouldn't be able to cope with an *Archive* or *Monitor* feature.

You shouldn't lower the "intricacy level" of the magazine because 1) It would risk alienating your loyal readers, and 2) The magazine is quite alright as it is.

Isobel Styles (10)
No address given

Cheers! Don't worry, Isobel, DWM will be staying as complex as ever.

I love the *Doctor Who* programme, although I get teased by my friends. I have got a thing for lots of science fiction programmes including *The X Files*, though *Doctor Who* is my favourite. I think the Doctor and Grace are played very well. Is there a fan club address for the new *Doctor Who*? If so, could you print it? Love your magazine!

Ceri Englefield
Warks.

Thanks for the kind words, Ceri! You can write to The Doctor Who Appreciation Society (or DWAS for short) at PO Box 519, London SW17 8BU. Send them a stamped, self-addressed envelope, okay?

BACK-PATTING CORNER

A few thoughts on **DWM** 240 . . .

Firstly, the comic strip. Still only seven pages! You're treading on thin ice, fellas. Having said that, this episode ending might be the best since the golden days of scripts by Mills, Wagner, Moore and Parkhouse. So often, I read strips and wonder if the writer really understands what can be done with this particular narrative form. Here – yes, he does!

And in the *Next Issue* box: the return of Class 4G! Brilliant. These kids are stars. They deserve their own column, their page, their own regular magazine . . . I can see it now: "My regular order, please. **Doctor Who Magazine**, *Fortean Times* and, of course, *4G Monthly* . . ."

Finn Clark
Blewbury,
Oxon.

I am writing to you to express my total agreement with Gary Gillatt's *Things to do in San Francisco when you're dead* article in **DWM** 240. It has been some time since I have read an article like this which has had me approving of every statement.

I hope many others feel likewise, and Paul McGann is given the chance to continue in a role which he has settled into brilliantly.

While I'm in a praising mood, congratulations on *Ground Zero*. Having only read the first three parts, I still think this will be a fitting epitaph for Sylvester McCoy's comic strip persona.

Iain Rylands
Aldershot.

CONTINUITY CLASHES II

I'm sorry, but your reply stating reasons why you "de-linked" the *New Adventures* and comic strip continuity doesn't make much sense.

First, you claim that a large proportion of **DWM**'s readership don't read the NAs. Which is true. However, your figures show that a larger proportion of people do read them (2/3 read them as opposed to 1/3 who don't). So that's a silly justification for a start. Of course, you're likely to get some readers who refuse to watch the New "American" version of *Doctor Who*. Yet you're going to feature Paul McGann in the comic strip.

Second, you claim that Bernice, Roz *et al* are characters who won't get proper introductions or departures in the strip. Again, true enough. But then this is also true of any TV companion who you care to feature (with perhaps the exception of Ace), and of the Doctor himself. And how well do characters created for TV transfer to comic strips?

I'll give you the continuity clashes, though.

Huw Llewellyn Davies
<106125.1165@compuserve.com>

The Seventh Doctor and Ace were shaped in large part by a script editor with a strong interest in comics, so there was always a connection there: they worked especially well in the comic strip. Practically every **DWM** *reader saw the introduction of Sylvester McCoy and Sophie Aldred's characters on TV, and everyone watched the Seventh Doctor regenerate into the Eighth. It would have been wrong for Ace to simply fade away at the end of* Survival, *with no explanation of her fate – she deserved a proper exit from the strip.*

The bottom line is that Marvel's Doctor Who *comic strip has been going strong since 1979. With seventeen years of our own continuity to draw upon, we see no need (or feel any obligation) to try and shoe-horn another publishing company's characters and concepts into our own.*

So watch out, or we'll bring back Frobisher.

TELESNAP TRIUMPH

I am writing to say how much I am enjoying the telesnaps of *The Evil of the Daleks*. They were well worth waiting for. It is very rewarding to listen to the audio tape in conjunction with the telesnaps. Episode 4's fight between Jamie and Kemel is not well described by Tom Baker's narration, but when coupled with the telesnaps you can take in exactly the full nature of the scrap. The surprising thing that the telesnaps illustrate is how little the Daleks themselves actually feature in the earlier episodes, with Episode 5 being a good case in point – they only feature at the beginning and end with a lot of human interaction for the rest of the duration.

It surprised me immensely that the story did not feature in the all-time Top ten from the readers' survey. It would have been

THE HIT PARADE

"Is there anybody there?" said the Traveller, knocking on the moonlit door . . . Only ten top-notch *Doctor Who* stories, it turns out.

Matthew Pereira
Telesnap compiler

1. *Terror of the Autons*

"'Death is always more frightening when it strikes invisibly.' You're not joking. Everyone has one story that gave them nightmares, and this is mine – I wouldn't go near a daffodil for months after this. Sure, the effects through 'older eyes' look poor, but it still gives me that tingle that used to send me diving under the sofa."

2. *The Power of the Daleks*

"Aside from it being the most important story in the show's history, the Daleks' sheer deviousness is an absolute joy. It's such a shame they never exhibited qualities like that again."

3. *The Ice Warriors*

"Troughton seemed to spend most of his time butting against authority figures, and Peter Barkworth's excellent performance as the impotent Leader Clent is the classic example. It also features some great 'comedy business' as they clamber out of the TARDIS."

4. *The Ambassadors of Death*

"I wanted to pick the entire Season Seven, but 'I felt it was my moral duty' to opt for this one, solely because I remember it the most clearly from my childhood. With such depth of characterisation in even the minor roles like Lennox and the amoral Reagan, it's seven episodes of sheer entertainment."

5. *Tomb of the Cybermen*

"Clever set design and lighting gives a powerful sense of evil coming to life as Klieg solves (with the Doctor's help) the enigma of the tombs. Altogether a very visual story. The model shots of the tombs defrosting and the embryonic Cybermen are fabulous."

6. *Pyramids of Mars*

"'I bring Sutekh's gift of death to all humanity.' With wonderful sets and a chilling realism, this story is a classic example of the whole being greater than the sum of its parts. Robert Holmes' use of the Mummies is reminiscent of the Autons: silent, faceless instruments of death."

7. *The Deadly Assassin*

"Maloney's excellent direction of the surreal nightmare world of the APC net turned the fantasy element of the show on its head for me. His use of the freeze-frame cliffhanger is well placed."

8. *The Gunfighters*

"This is wonderful. Dodgy accents, a mini *Thunderbirds* convention in the bar and the way Hartnell accidentally puts his hand on Charlie's dead body makes me crack up every time."

9. *Remembrance of the Daleks*

"With more Daleks than he could shake an umbrella at, McCoy shines in what should have been the anniversary story."

10. *The Pirate Planet*

"'Then what's it for?' Neither Pertwee nor Hartnell's most angered responses came anywhere near to the power and realism of Tom's delivery of that line. Only marred by Mary Tamm who was by this point beginning to mildly annoy."

KNOW YOUR ENEMY *A cut-out-and-keep series*

File212 The Movellans

Planet of origin: Uncertain.

Appearance: Boney M - The Next Generation.Well-manicured multiracial androids in silver collars, androgynous tunics and thigh-boots.

History: Singleminded race of robots meets like – the Daleks – in deep space; a logical impasse develops. Battlefleets square up for centuries; not a shot is fired (eventually win through with a Virus).

Special abilities: Super strength – "an essential qualification is that all crew members are in peak condition", apparently – but where do they keep their muscles? "Dysfunction or death only occurs . . . with massive circuitry disturbance."

Technology: Burrowing spaceships replete with cosy lounge areas containing Habitat-style sofas and glass-topped coffee tables; just the thing to help the hard-working automaton relax after a long day's oh-so-logical conquest.

Weaponry: Conical pink handguns; the Nova Device, which causes a planet's atmosphere to become flammable and burn up; and their much-vaunted Virus, which causes Daleks to squirt toothpaste from their heads.

Weaknesses: Immutable logic; detachable limbs; minds which can be scrambled by a dog whistle; and removing the batteries dipped to their space belts causes them to flail about and collapse like stoned hippy chicks at an open-air Jefferson Airplane "happening".

Not to be confused with: Mogarians; Sixties popsters The Move; Movelat arthritis cream.

Current status: One-nil up in the Great Dalek War, and presumably setting about the conquest of the galaxy.

Menace rating: 7 out of 10. Dread these dreads.

interesting to know what the the number of returns were in each age bracket; I would hazard a guess that it was mainly in the teenager to low twenties which would explain why two Sylvester McCoy stories feature at the expense of all the Season Five classics bar *The Tomb of the Cyberman* which of course is now readily available.

As I have said before, the magazine is a delight to read – keep it up!

Stephen Trump
@js.btx400.co.uk

CYBER-SEARCH

I have just discovered your excellent magazine, and, being a Cyberman freak, I tried looking for some old issues containing them. I came across Issue 232, which has an interview with Cyber-director Matthew Robinson. In the editorial, it says that Issue 237 will contain a *Silver Nemesis Archive*.

Do you sell back issues, and can I get a copy of 237? Are there any plans to do any articles on the Cybermen in the near future?

K Mackins
Knottingley,
West Yorkshire.

As fate would have it, we decided not to put Silver Nemesis *into the* Archive *slot in 237 – the reason being we realised that the thirteth anniversary of the Cybermen's first appearance was fast approaching in October. As a result, we're planning a bit of a Cyber special in Issue 244, with the* Silver Nemesis Archive, *a glittering assortment of related interviews and the odd special feature or two. Sound like fun?*

And there will be back issues on offer next issue. We aim to please!

HITS AND MISSES

I'm just writing to congratulate all at DWM for several particularly splendid issues, especially the recent **Spring Special** – the Cushing films have often been a sadly neglected area of the series' history.

I must also praise the wonderful review section (let's hope Mr Owen finds some giant maggots soon). And, of course, *The Hit Parade* – it's interesting to see what the magazine writers' favourite stories are – it lets us see what makes them tick.

I for one can't wait to see Dave Owen's *Hit Parade*. Why-oh-why, as Anne Robinson might say, hasn't it been published? Maybe he's just a particularly difficult subject to draw . . . I hope not – I can't wait to see the finished result!

Amanda Murray
The Pleasance,
Edinburgh.

The answer is a simple one, Amanda: Dave Owen, for all his style, critical acumen and knowledge of fine wines, is one of the ugliest men in the Northern Hemisphere. Paul Vyse has attempted to render his repulsive visage on several occasions, and has required extensive psychotherapy as a result. Trust us, the last thing we need is DWM going out with a 15 rating.

Okay, the real *reason why we haven't revealed Dave's top-ten* Who *tales is simply to avoid spoiling any surprises when the stories come up for review as video releases. If, for example, Dave listed* The Green Death *in his* Hit Parade, *who'd be interested in his review of it? The words "foregone" and "conclusion" immediately spring to mind . . .*

STICKY MOMENTS

After reading the last few issues of DWM, I've found myself left with black ink on my fingers and white finger-marks on the front covers. Are you using different ink, or am I just getting too hot and sticky looking at photos of Paul McGann?

Keep up the good work.

Sally,
Bournemouth.

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DOCTOR WHO

ARCHIVE

The Space Pirates

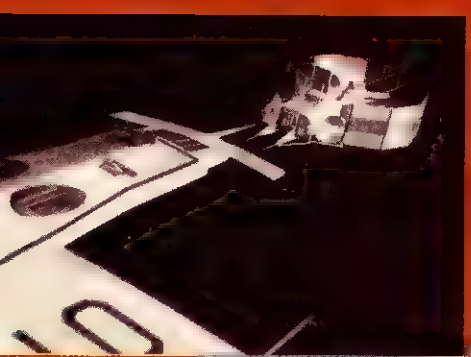
EPISODE ONE (dm: 24'11")

A group of space pirates lay charges and rocket propulsion units on the hull of an unmanned government space beacon, Alpha One; minutes later, it explodes into sections. The loss of the beacon's signal is detected by an Interstella Space Corps V-Ship, the V-41, commanded by General Nicolai Hermack. Hermack realises that this is the work of pirates who are stealing the argonite from which the beacons are made; argonite, the most valuable known element, is mined only in this region, the fourth sector of Earth's galaxy. Alpha Seven is the next beacon exploded by the pirates; the Space Corps enter the Pliny system too late to prevent its destruction. As before, the beacon's segments are propelled away by rockets to a pick-up destination. Hermack decides to leave groups of his men on the four nearby beacons.

Shortly after Lieutenant Sorba's Corps squad have been stationed on Alpha Four, the TARDIS materialises in the beacon's computer bay. The Doctor, Jamie and Zoe emerge from the ship only to be assaulted by Sorba's men, who assume that they are pirates. The TARDIS crew are trapped in another section of the beacon by the Space Corps when the pirates attack. All the Corps except Sorba are killed; Sorba is taken prisoner after informing the V Ship of the attack. The pirates seal the compartment containing the Doctor, Jamie and Zoe, who are then thrown about the companionway when the charges blow Alpha Four apart . . .

EPISODE TWO (dm: 25'02")

The V-Ship is unable to reach Alpha Four in time. Attempting to scan for any craft in the area, Hermack's crew locate the LIZ 79, an old 'C' class freighter piloted by ageing space pioneer and mining prospector Milo Clancey. Clancey reluctantly accepts an order to board the V Ship where he furiously tells Hermack that five of his own argonite floaters have been hi-jacked by the pirates, who are escaping in a fast Beta Dart ship. Hermack allows Clancey to leave in the LIZ but, suspecting him to be the pirates' leader, has Major Ian Warne follow him in a minnow ship.



Aboard Alpha Four, the Doctor and his friends recover to find they have been separated from the segment of the beacon containing the TARDIS. The Doctor's attempts to rejoin the segments using electro-magnetism go wrong and their segment shoots off into space. The oxygen begins to run out . . .

Hermack visits Ta, the main mining planet in the system. He is welcomed by Madeleine Issigri, head of the successful Issigri Mining Corporation. Some years ago Clancey had been the partner of Madeleine's father, Dom Issigri; their partnership ended after Dom's disappearance. Learning that Clancey's business on Lobos is struggling, and hearing that the LIZ 79 is going to dock with one of the Alpha Four segments, Hermack orders Warne to move in and apprehend Clancey.

The TARDIS crew are nearly unconscious when Clancey cuts his way into the segment. Jamie threatens him; Clancey guns him down. "You murderer!" screams Zoe . . .

EPISODE THREE (dm: 23'50")

Clancey assures the Doctor and Zoe that Jamie is merely stunned. Before he can question them further, the segment shakes as it comes under warning fire from Warne's minnow. Taking the TARDIS crew aboard the LIZ 79, Clancey ejects a cloud of copper needles from the ship which disrupt the guidance systems of both the minnow and its missiles. Aware that he is hunted by Hermack, Clancey decides to hide in the one place nobody will think of looking for him: Ta. He brings his craft in to land at one of the underground pads that he and Dom set up years before.

Ordering a minnow launch to destroy the LIZ 79, Hermack leaves Ta for the V 41 to collect Warne; he has learned that Madeleine's fleet includes Beta Darts fitted with a special nose-cone. Milo leaves the Doctor's party in the LIZ and goes to check the generators. Zoe has calculated that the beacon segments have been directed to drift towards Ta, and reasons that Clancey is likely to be one of the pirates.

In the mines of Ta, pirate leader Maurice Caven tells astro-engineer Dervish to have the Alpha Four segments re-routed to Lobos to throw suspicion on Clancey. An alarm sounds, triggered by the TARDIS crew who – after seeing miners cutting up Alpha Two segments – are pursued by pirate guards and fall into the darkness at the end of a tunnel . . .

EPISODE FOUR (dm: 22'25")

The TARDIS crew find themselves in a pit along with the badly injured Sorba. The Doctor reasons that there is an exit to their prison, and locates an audio lock which he opens with a tuning fork and some help from Jamie. They meet Clancey who saw their capture and has been trying to open the cell but are seen by a pirate guard who raises the alarm.

All photos © BBC except spaceship model images © John Wood. With thanks to David J. Howe.

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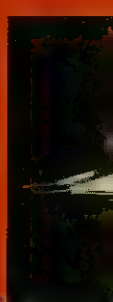


All photos © BBC except spaceship model images © John Wood. With thanks to David J Howe.

The Space Pirates

Screenplay extract by Robert Holmes

On board a segment of Alpha beacon, Milo Clancey enters and shoots Jamie. Believing the group to be pirates, he turns on the Doctor and Zoe.

DOCTOR: *(Checking on Jamie)* I think he's just stunned, Zoe. *(Turns on Milo)* Now look here, my man. I will not be threatened in this bullying manner! Do you understand?
MILO: Aw, no . . . a boy, a girl and a nutcase. You can't be the pirates!
DOCTOR: Pirates? Pirates! Oh . . . I see. *(Jamie groans)*
MILO: I should think he is coming round, girl. I only gave him a quarter blast. *(Looking at the Doctor)* Hey, listen, you there! She called you Doctor! Doctor she called you! Now why'd she say that?
DOCTOR: Sneer politeness.

A nervous Dervish is forced to complete his work re-routing the segments by Caven, who threatens to destroy the Beta Buccaneer if Dervish does not obey. With the segments on their way, the Buccaneer is detected by the V-41, which is *en route* for Lobos. Hermack launches a minnow, but Dervish manages to pilot the Buccaneer into an Issigri nose-cone, causing Hermack to assume that the ship is innocent and call off the attack.

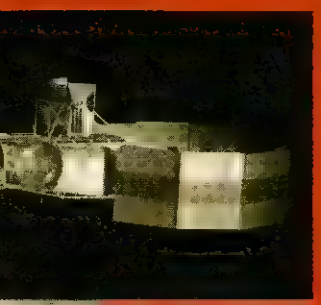
Clancey decides that they must warn Madeleine that the ruthless Caven is operating in her mines. Pursued by pirate guards – whom the Doctor holds off by setting up an energy field across a tunnel – the group reach Madeleine's office and ask her to contact Hermack. However, Caven and his men enter, gunning Sorba down: "Anybody else want to die like a hero? You must have walked in here with your eyes wide open, Clancey. How very naive of you!"

EPISODE FIVE (duration 24'44")

Madeleine is horrified by Caven's actions – although she is in league with him, she has agreed only to piracy, not murder. Caven orders his men to lock the Doctor, Jamie, Zoe and Milo in a room which Milo recognises as Dom's study. Inside, they find the haggard form of Dom Issigri, held prisoner by Caven for years so that Madeleine would split the partnership with Clancey.

Hermack's visit to Lobos has confirmed that there are no landing facilities for a Beta Dart. He discovers that the original course of the Alpha Four segments was Ta. On Ta, Caven realises that Hermack will soon be returning to investigate, and plans to abandon operations. His aim is to launch the bodies of Clancey and his prisoners into space in the LIZ, allowing Hermack to put the blame on them. Calling the newly arrived Dervish, Caven orders the engineer to rig a remote control system to the LIZ. A frightened Madeleine attempts to summon Hermack, but is stopped by Caven who informs her that her father is still alive, and will remain so if she obeys. However, the break in contact with the V-Ship makes Hermack more suspicious.

Using a mock fire to lure the guards inside the study and overpower them, the prisoners escape and make for the LIZ, but become separated. Dom and Milo are preparing for take-off when Caven orders automatic take-off. The rocket jets blast down on the Doctor who is beneath the LIZ waiting for Jamie and Zoe. The Doctor collapses . . .



EPISODE SIX (duration 23'57")

Jamie and Zoe get the Doctor clear of the exhaust fumes and he eventually recovers. The Doctor reasons that Caven has the LIZ under his control, and they head back to Madeleine's office to save Milo and Dom. The LIZ reaches space with Milo and Dom on board, and Caven orders the oxygen supply to be cut. He leaves to supervise the loading of the argonite to the Beta Dart, putting Madeleine in the care of Dervish. The Doctor's party enter, overpower Dervish and use the radio link to tell Milo how to rectify the sabotage to the oxygen system. Dervish sneaks out and reports to Caven.

Contact is established with Hermack who learns the whole story and heads for Ta in the V-41. Caven meanwhile sets his final deterrent: demolition charges in the atomic fuel store to destroy the entire complex. The Doctor's party are secured in Madeleine's office as Caven, Dervish and the pirates depart in the Beta Dart. Milo regains control of the LIZ and returns to Ta, releasing the trapped group. The Doctor manages to defuse the demolition charges before the timer trigers them. With the explosion averted, Hermack has the minnows attack and destroy the Beta Dart. Madeleine is reunited with her father, and the Doctor, Jamie and Zoe face a journey to Lobos to recover the TARDIS with Milo in the LIZ 79.

PRODUCTION

Doctor Who's script editor Terrance Dicks had been impressed by Robert Holmes' scripts for *The Krotons*, a story which had been pressed into production at short notice when another serial – *The Prison in Space* by Dick Sharples – had proved unworkable in mid-October 1968. Shortly before filming began on *The Krotons*, Holmes submitted a further story idea, *The Aliens in the Blood*, on Tuesday 22nd October. Dicks rejected the storyline for its similarities to the multi-national setting of *The Wheel in Space* and also because elements of the Mark II Humans were close to the aliens seen in the American television series *The Invaders*.

Holmes developed another idea for a serial; a space opera combining elements of a Wild West adventure. Sherwin was keen that the story should explore space travel seriously, as there was tremendous interest at the time in the American Apollo program. The story began to gel for Holmes when he envisaged Clancey with an old spaceship that he would kick every time it broke down. Holmes recalled that the storyline was originally intended as a four-part serial, becoming a six-parter when another six-part story fell through. This story appears to have been *Doctor Who and the Dream Spinner*, a script commissioned from Paul Wheeler on Thursday 18th July 1968.

On Thursday 21st November Dicks confirmed that he wanted Holmes to submit a storyline for *Dr Who and the Space Pirates*, and the writer was commissioned for a six part serial on Thursday 28th November. However, Dicks would not be the script editor on the serial, as problems were arising on the last two stories of the season. It had originally been planned to end Season Six with a six-part serial (probably *Dr Who and the Impersonators* by Malcolm Hulke, itself most likely a replacement for *The Laird of McCrimmon* by Mervyn Haisman and Henry Lincoln), followed by a four-part story from co-producer Derrick Sherwin which would end the black-and-white era of the show. By late November 1968 it had been decided to abandon both storylines, and instead develop a ten-part serial. Although this was to be largely scripted by Malcolm Hulke, it was appreciated that Dicks would work alongside him on the story in the new year. Another problem was that Brian Hayles' scripts for *The Seeds of Death*, due to start shooting in mid-December, required extensive rewrites to be undertaken by Dicks. As a result, it was decided that Sherwin would return to his former post as script editor for *The Space Pirates* – at the time Sherwin was preparing to take over from Peter Bryant as producer of the series in early 1969.

By Friday 29th November Sherwin had already received the breakdowns on the first two episodes. Due to the impending pre-production dates, he informed Holmes that he should send in each of the remaining breakdowns as and when completed. He also wanted the scenes in Episode Two which featured Milo Clancey and Madeleine Issigri to be more enigmatic, keeping the viewers guessing as to who the real protagonists were. These comments were taken on board and Episode Two was restructured with a new cliffhanger by Tuesday 3rd December, along with breakdowns on Episodes Three and Four.

On Friday 6th December Sherwin wrote to Holmes discussing a revised storyline for Episode Four. More of the Doctor and his companions had been required in the storyline, and both Holmes and Dicks had been critical of the scenes set in the cell in the mine shafts. Sherwin also commented that the scripts for *The Krotons* had all been too brief, with Dicks adding extra material, and told Holmes that in future he would prefer him to over-write rather than under-write. The action scenes in *The Space Pirates* were felt to be very exciting, and it was requested that Holmes should now explore the characters of

THE ALIENS IN THE BLOOD

The Aliens in the Blood dealt with an isolated mutation of the human species evolving in a scientific community in the twenty-second century. The community in the Indian Ocean – Outer Space Commission Of Control (OSCOC) – controls space travel and is suddenly the victim of sabotage when the TARDIS arrives. The sabotage is investigated by an agent of the World Intelligence Bureau (WIB). The Doctor's party attempt to prove the innocence of Rafe, a native boy accused of the WIB agent's murder. The serial dealt with the desire of Mark II Humans – humans with the power of ESP – to dominate the world.

SCRIPTING THE INTERSTELLA SPACE CORPS

In describing his characters, Holmes wrote of General Nicolai Hermack: "He wears a well-pressed white drill uniform. Only his rank badges, the two space campaign medals on his chest and his brooding air of responsibility set him apart. He is a man of about fifty, strong-featured and with closely cropped iron grey hair." Major Ian Warne was "a well-built man of around thirty" and Lieutenant Joe Sorba was "a negro in his mid-twenties, lithe and athletic in his movements". The description of the V-Ship was "an impressive looking craft: The six deck-ribbings give some idea of its size. As it moved nearer, the 'Striking Eagle' insignia on its nose-cone and a white painted number – V 41/LO – indicate that this ship has a military function". For the interior, Holmes also specified the two tiers of the flight deck, which in the finished version used the Striking Eagle icon heavily.

Milo, the space pirates Caven and Dervish and the authority figures of the Space Corps a bit more. By now, the breakdowns for the final two instalments were also available to Sherwin, who was expecting the first draft of Episode One in a few days.

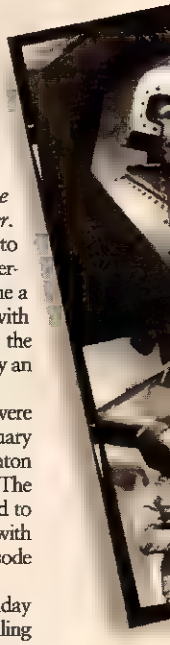
It was very clear from the storyline that *The Space Pirates* was going to be a technically complex serial requiring a heavy special effects effort, particularly with the pre-filmed model sequences. Bryant contacted Jack Kine, the head of the Visual Effects Department, on Monday 9th December and warned him that Serial YY (*The Space Pirates*) and the impending ten episodes of Serial ZZ would both be demanding stories. This was the start of a minor battle regarding Visual Effects' input on the series which ran from December 1968 through to April 1969 – Kine felt that unfair demands were being made on his small department by Bryant and Sherwin. The Visual Effects Department had hired the bulk of the effects from *The Evil of the Daleks* to *The Dominators* (except for *The Wheel in Space*). Since *The Mind Robber*, this function had been handled by freelancer Bill King and his external props house Trading Post. However, Trading Post were now busy on other projects and unable to take on the work-load of the next two serials.

The full go-ahead for the scripts was agreed on Tuesday 10th December when Holmes was commissioned and terms agreed. Holmes worked rapidly, with the first three scripts submitted by Monday 23rd December, and the last three by Monday 13th January 1969. Holmes described the Beta Dart used by the pirates as a "black dart-shaped spaceship". For the LIZ 79, Holmes was inspired by John Masefield's poem *Cargoes* with its description of a "dirty British coaster with a salt-caked smoke-stack". In the script for Episode Two, the LIZ 79 was described as "an antiquated spaceship bumbling along leaving a stream-trail pluming out behind it . . . the identification – LIZ 79 – on its clumsy nose-cone. The hull is scarred and pitted where numerous meteorites have impacted throughout the years. Over one damaged area a big patch has been cobbled on with huge rivets". In the script, Major Warne described it as a Delta class freighter, although this was changed to 'C' Class Freighter for recording.

Clancey was described as being a "stocky, tough, bearded man of about sixty, the sleeves of his tartan shirt are rolled up . . . a wide leather belt holds up his trousers and there is a sheathed hunting knife at his side". Madeleine Issigri was described simply as a "tall, statuesque, aloof beauty". Originally there were six sections to each of the Alpha space beacons, although this was increased to eight.

In Episode Five, the script had Milo saying that he had worked closely with Dom for twenty years – this was shortened to fifteen on recording. A slip in the dialogue of this episode appeared in the scene where Zoe admitted that she did not know what candles were, despite the fact that she recognised them previously in *The Mind Robber*.

The director assigned to the serial was Michael Hart, a newcomer to the series whose previous television work included *Compact*, *Softly, Softly*, *Z Cars* and *Sir Arthur Conan Doyle*. Costume design was handled by newcomer Nicholas Bullen, taking over from Bobi Bartlett. The make-up supervisor as usual was Sylvia James, who had worked on the series since *The Abominable Snowmen*. The designer was another newcomer, Ian Watson. Internal BBC planning meant that the Visual Effects Department had a number of assistants but few fully-fledged designers to work on the more demanding programmes, and with Bill King too busy it was decided to appoint a second designer to handle the model effects. This was John Wood, who had previously designed four *Doctor Who* serials – *The Web Planet*, *The Chase*, *The Myth Makers* and *The Celestial Toymaker*. Wood had resigned from the BBC to become a Fine Arts lecturer at Hammersmith College, and then went onto become a freelance designer. He collaborated with Watson on the modelwork, creating all the spaceships and having them constructed by an outside contractor, Magna Models.



The scripts for the first four episodes were sent out during the first full week of January 1969, at the same time as Patrick Troughton announced his departure from the series. The scripts for all six episodes were dispatched to the cast around Friday 17th January, with some rewrites and amendments for Episode Six a few days later.

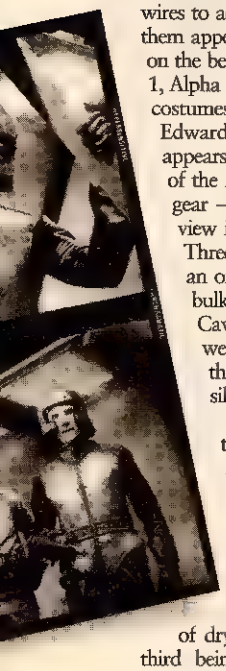
Live action filming got underway on Friday 7th February at Stage 2 of the BBC's Ealing Studios for all the sequences which did not involve the regular cast (who were recording the final episode of *The Seeds of Death*). The first material to be shot were the three scenes

FILMING REGULAR CAST

The regular cast of Patrick Troughton, Frazer Hines and Wendy Padbury were contracted on Thursday 23rd January for filming on the serial from Monday 10th to Friday 14th February. This would comprise all the scenes involving the regular cast for the final instalment, Episode Six. The reason for this was that the ten-part serial, *The War Games*, required not one but two weeks of pre-filming, largely on location, and this would overlap with the scheduled recording of *The Space Pirates* Episode Six on Friday 28th March.

FILMING MODELWORK

The serial demanded extensive model filming. Episode One required the Beta Dart docking at Beacon Alpha 1, the beacon exploding, a similar sequence at Alpha 7, and then both the V-Ship and the Beta Dart arriving at and leaving Alpha 4. Episode Two required establishing shots of Alpha 4's segments (the segment containing the Doctor's party later shooting off into space), the LIZ 79, the XX-1 minnow launched from the V-Ship and the V-41 approaching Ta. Modelwork for Episode Three comprised the LIZ docked at the segment and jettisoning copper needles, both the martian missiles and the XX-1 caught in the needle cloud and further minnow launches from the V-41 (reusing film from Episode Two). Episode Four reused establishing shots of the V-41 and minnow launch (this time for the XX-2) as well as material of Dervish's Beta Buccaneer reaching the Issigri nose cone. Episode Five used only establishing shots of the V-Ship in space and approaching Ta, but the final episode called for several scenes such as Warne's minnow in pursuit of the Beta Dart and the missile destruction of Caven's craft, as well as reuse of such material as the LIZ 79, a minnow launch and the V-41 near Ta.



of the spacesuited pirates at work on the beacon hulls for Episode One, with extras Paul Kirby and Les Conrad hoisted on Kirby wires to achieve a weightless effect – making them appear to move around with jet packs on the beacon hull which represented Alpha 1, Alpha 7 and Alpha 4. Kirby then changed costumes and joined two other extras, Edward Cogdell and Bill Richards, to appears as three miners cutting up sections of the Alpha 2 beacon with oxyacetylene gear – a shot seen from Zoe's point of view in the mines of Ta during Episode Three. It also appears that two shots of an oxyacetylene torch cutting though a bulkhead on Alpha 1 and close-ups of Caven welding the lock on a hatchway were both filmed for Episode One on this day. This material was shot on silent 35mm film.

The following week was devoted to filming all the live action material for Episode Six. Three scenes were filmed on the first day, Monday 10th, with the regular cast in the mine tunnels: the first was the cliffhanger to Episode Five with the Doctor caught in the lift off blast from the LIZ 79 (courtesy of dry ice smoke), and the second and third being the scene of Jamie and Zoe rescuing the Doctor and helping him to recover in the nearby tunnels. Troughton also recorded a number of speeches which would be heard on the LIZ 79's radio during Episode Six. Some documentation indicates that additional or remounted takes of some of the spacewalk material for Episode One was filmed this day, with Les Conrad and John Ceaser again hanging on Kirby wires – along with a close up of Zoe watching the miners at work in Episode Three.

Lisa Daniely and Brian Peck joined the regulars on Tuesday 11th as Madeleine Issigri and Dervish. Daniely, a half-French actress, had a long career in films and had co-starred in ITP's *HG Wells' Invisible Man* television series, while Peck went on to star in *Codename* the following year. The day began by completing work in the mine tunnel with the scene of the Doctor determining that they must reach the remote control for the LIZ to save Dom and Milo. There were then two scenes shot on the set of Madeleine's office at Issigri HQ in which the Doctor's party over powers Dervish and restores the air conditioning to the LIZ 79. For the first of these two scenes, the remote control box was rigged to go up in smoke as it was hit.

The cast and set remained the same on Wednesday 12th for filming three more sequences. The first of these was the scene in which Dervish's escape was noticed and the group sealed themselves in the office to contact the LIZ 79. After that, a cutaway shot of the group was filmed for use on the video screen on board the V-Ship. The final scene of the day was a brief sequence of Madeleine telling the Doctor that Caven was trying to get through on the video screen from the corridor outside.

Gordon Gostelow joined the cast on Thursday 13th for three more sequences in Madeleine's office. Cast as Milo Clancey, Gostelow was best known for his appearance in the BBC's 1968 adaptation of *The Railway Children*. The first scene to be shot had the Doctor realising that Milo was the only person who could rescue them, the second was Milo's arrival in the office to release the group and the third was the final scene in which the adventure is resolved, the Doctor gets a kiss from Madeleine Issigri and Milo makes the TARDIS crew an offer of a lift to Lobos in the LIZ. Gostelow actually played upon the American prospector angle of Clancey's character with his dialogue and delivery, frequently reworking the scripted lines to make them more in character.

Thursday 13th was also the day that the music for the serial was recorded in Studio 3 at the BBC's Maida Vale facility. The score was composed and conducted by Dudley Simpson, who also played the harpsichord, piano and electric organ. Terrance Macdonagh doubled on the oboe and cor anglais, with Eric Allen on both percussion and treble recorder. Singer Mary Thomas was also hired, with her soprano tones double-tracked on some compositions by Simpson to get the effect he required without hiring a second singer.

The final planned day of live action filming was on Friday 14th February for three sequences set in the corridor of Issigri HQ and the atomic fuel store – requiring the same actors as the previous day. These intercut sequences showed the Doctor, in Dervish's discarded protective clothing, using the last six minutes of the countdown to deactivate the primed detonator unit.

It was soon discovered that the film shot on Friday 14th February had, in part, been damaged while being processed – a remount was rapidly scheduled for Wednesday 19th February. Troughton appears to have been the only actor rehired for this – missing out on rehearsals for the first episode of the serial – suggesting that these were the scenes in the atomic fuel store.

The model filming, on silent 35mm film, was performed by the Bowie Group in Slough, and was supervised by Wood at Hart's request to ease the time constraints on him. The Bowie Group had previously worked on *Thunderbirds*. Hart later recorded his extreme gratitude to Jack Kine, Ted Dove of Magna Models and lighting cameraman Nick Allder for their work on the model sequences. Wood's designs were simple and sharp, and the models were large and detailed: the V-Ship was eight feet across and had a perspex panel showing its interior as well as hinged panels for the minnow launching bays. The Beta Dart was a five-foot-long model constructed in steel and wood, with the details added in fibreglass. The models were brightly lit and suspended on black rods against a starless black velvet spacescape. With the exception of the minnow launch sequence – where the small model was flown on wires – the models did not move, this illusion being

RECORDING
OPENING TITLES

The subtitles for the serial were done in a very distinctive manner. After an initial sequence, the image would be defocused and flared to a whiteout (ie a crossfade to a white background), over which black caption lettering reading *The Space Pirates by Robert Holmes* and *Episode One* would be superimposed – backed by the soprano track of *Space Theme*.

EPISODE TWO SCRIPT CUTS

A small amount of dialogue between Hermack and Clancey on the bridge of the V-Ship was cut in rehearsals, removing the General offering Milo some supplies as he was leaving. One complete scene was also removed before recording. This brief sequence was set on board the LIZ flight cabin after the segment containing the Doctor and his friends had shot off into space. Milo is sleeping with his ship on automatic pilot when the sonarscope bleeps, and his first instinct is to kick it into silence. However, he soon realises that something is approaching and turns on the video screen to see the section of beacon approaching (a film sequence). Taking the ship under manual control, he pulls back the throttle to investigate further.

created by tracking in and out with the camera. To indicate the thrusters of the ships firing, lights on the models were illuminated.

The Drama Synopsis issued to promote the serial referred to it as a "space saga" of interstellar ships, emphasizing the film effort on the model sequences which promised "accurate and exciting shots of these space vehicles". At this point, the Space Corps were still referred to as the International Space Corps – later changed to the Interstella Space Corps for recording. The presence of Gostelow and Daniely, along with another guest star, Jack May, was also emphasized. May was best known on television as the butler in *Adam Adamant Lives!* and on radio played Nelson Gabriel in *The Archers*. The other guest star to join the serial was Dudley Foster as Caven, Foster being well known as Inspector Dunn from the early episodes of *Z Cars*. Rehearsals at St Helen's Church Hall got underway on Monday 17th February.

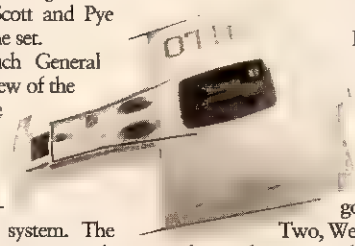
Each episode of *The Space Pirates* was recorded on Friday nights from 8.30pm to 10pm, starting with Episode One in Lime Grove Studio D on 21st February. This was the final episode of *Doctor Who* to be recorded at Lime Grove, the studio which had been home to the series for over five years. A photocall for BBC Publicity was held during the afternoon camera rehearsals to get shots of Caven and Dervish on the beacon, Warne and Hermack on the V-Ship and the TARDIS crew with their ship. Joining the production team for the first time was a young floor assistant called John Turner, who as John Nathan-Turner would produce the series through the 1980s.

Because the government beacons were near identical, several of the sets in the first episode doubled up as different locations with minimal redressing. The main example of this was the airlock set – complete with "working" pressure gauge indicator – which appeared as the entrance to Alphas 1, 7 and 4.

The main set was the flight deck of the V-Ship. This was a two level set with a raised rear section for General Nicolai Hermack and Major Ian Warne, and a lower section for the technicians and navigators. The set included a number of monochrome monitor screens and a large Eidaphore video projection screen for the main viewer – situated in front of Navigator Penn's console. Onto this were generally fed mixed images from other cameras or film sequences from a telecine machine. The most common example of this was the radar sweep, a rotating image fed to the screen via a videcon, on top of which were superimposed captions animated live in studio, static strapeasel captions or 35mm telejector slides. The static captions were for stationary signals (eg the four beacons in the Pliny system, the Beta Dart at Alpha 7 and the eight segments of Alpha 7), while Peter Netley of the Graphics Department provided the animated captions (eg the Beta Dart departing Alpha 7 and Alpha 7 exploding). These images were also fed to the Centel, Peto Scott and Pye monitors dotted around the set.

For the scene in which General Hermack addressed the crew of the V-41 about how they were entering the fourth sector of the galaxy, May's voice was echoed in studio to give the impression of a ship's tannoy system. The arrival of the TARDIS in the computer bay of Alpha 4 was achieved using overlay to place an image of a model police box from another camera into a shot of the empty set. There was then a recording break to place the full-size TARDIS prop for the sequence of the Doctor's party emerging. This set was built on a raised platform, allowing Sorba and his men to emerge from a manhole built into the floor. A second recording break was scheduled just after the Doctor realised that he, Jamie and Zoe were trapped on the companionway by Sorba's men. The guns used by the space guards and the pirates illuminated at the end when fired, and were accompanied by a sound effect from Brian Hodgson of the BBC Radiophonic Workshop. The automatic radio beacon activated by Sorba was set up to explode when Caven fired at it.

The third and final recording break was scheduled to line up the radar traces on the V-Ship screen showing the Beta Dart leaving Alpha 4. This final section of the episode was also transferred to 35mm film as well as 625 line videotape, allowing it to form the reprise at the start of the following week. It had been decided that Episode Two would be made as a film (ie using electronic video cameras in studio as usual, but then using a 35mm film camera to film the monitors instead of recording the mixed output on videotape). The roller captions were shown over a shot of the TARDIS crew being rocked by the companionway explosion (achieved by rocking the camera) which faded to black.



With the exception of Episode Two, each instalment was edited on videotape the following Sunday and then viewed at a playback around 5.15pm on the Tuesday. As rehearsals got underway on Episode Two, Wendy Padbury's decision to leave the series alongside Troughton and Hines was announced to the press on Monday 24th.

Episode Two was taped in Studio TC4 at Television Centre – the new permanent home of *Doctor Who* – on Friday 28th February. Two caption slides were prepared to be displayed on screens during the episode. The first of these was the registration document for Milo Clancey's ship seen by Hermack and Warne on a monitor aboard the V-41. Although not part of the script and not clearly readable on screen, it gave various details of interest. LIZ 79 stands for Longrange Investi

TRAILER SATURDAY 1ST MARCH 1969

The Space Pirates was trailed directly after Episode Six of *The Seeds of Death* in a film montage sequence, over which the continuity announcer said: "Far into the future and far out into the black depths of the galaxy, the TARDIS materialises. The Doctor, Jamie and Zoe discover the space pioneers of the future, the adventurers and guardians of the planets. But lurking also in the emptiness of space is the evil – the evil of the Space Pirates! These marauders and plunderers of the riches of the planets lead the Doctor and his companions into a new, exciting and dangerous adventure . . . *The Space Pirates*".

PRODUCER PETER BRYANT

The Space Pirates was the final serial to bear the formal producer credit for Peter Bryant. Although Bryant was to be around for production of *Doctor Who* through to October 1969, the producer credit from now on went to Derrick Sherwin. Bryant eventually moved with Sherwin over to help revamp a BBC thriller series, *Paul Temple*, which had run into difficulties. After this, Bryant became an executive producer for a London-based production company.

serial, but printed a photograph of Caven from the first episode in the programme listing – later, the listings for Episodes Three and Five had a photo of Troughton in the TARDIS from *The Mind Robber*.

Studio TC4 was also the venue for recording Episode Three on Friday 7th March, the instalment beginning with a film reprise of the end of Episode Two before mixing to the title captions. As with Part Two, Madeleine's office used a working monitor to show Warne in the minnow cockpit. There was a recording pause to allow the regulars and Gostelow to move from the beacon companionway to the LIZ flight cabin during Warne's missile attack at the start of the episode. The swift acceleration of the LIZ was indicated by moving one of the cameras rapidly to the left, and the sound of Milo's teapot falling dubbed in. A slide caption of the minnow and the missiles helpless in the cloud of needles was shown on the Peto Scott Monitor on the LIZ's flight deck set.

As the LIZ.79 approached Ta, a caption slide of the planet was shown on the flight cabin's monitor, followed by the film sequence showing the craft passing close to Ta. Only one recording break was scheduled again just after Caven and Dervish hearing about the intruders in perimeter gation Z.79, a Class II Freighter, WA-9-2003-4. It was originally registered with Issigri Mining, but this was cancelled in 1992 (suggesting a setting of the early twenty first century for Holmes' undated scripts), and was re-registered to Lobos Mining (referred to in dialogue as the Clancey Space Mining Company). The second caption slide, seen in Madeleine's office, simply stated that Milo Clancey of Lobos Mining was the owner of the LIZ 79.

Only one recording break was scheduled for the whole episode – an opportunity for Donald Gee to change costumes for the subsequent minnow scenes just after the sequence in which Hermack revealed why he let Clancey go. Gostelow ad libbed Clancey singing *Somewhere Over the Rainbow* as he prepared his breakfast.

The cockpit of the minnow craft was never seen fully, always shown as a small set with a black drape backdrop in a close-up shot of the helmeted pilot – Major Warne. The closing credits at the end of the episode were rolled over the apparently lifeless Jamie, shot down by Clancey.

The 35mm film shot from the studio monitors was sent to Group One, a film editing company, who prepared a finished version for screening at Lime Grove Theatre 5 on the afternoon of Tuesday 4th March. The *Radio Times* of Thursday 6th March unusually chose not to print a preview article on the new tunnel nine – allowing the regulars to get into position in the mine shaft and for the cameras to move. The last shot of the TARDIS crew falling into the darkness was achieved by having the regulars fall down past the camera as it held on the lights of the pirate guards and tracked in on Caven.

The day after Episode Three was recorded, BBC1 began transmission of *The Space Pirates* which aired at 5.15pm over six consecutive Saturdays from 8th March. In the Friday 14th March edition of *The Spectator*, correspondent Stuart Hood stated how impressed he was with the spacewalk film sequences in Episode One, and also commented on the rumours that the series was going to end at the completion of the season (spurred by the announcement of Troughton's departure).

Episode Four was taped on the evening of Friday 14th March in TC4, opening with a 16mm film recording reprise of the end of Episode Three. The set for Caven's headquarters used a monitor upon which Dervish appeared, reporting from the Beta Buccaneer. An animated caption of a radar trace showing the Beta Buccaneer approaching the seven segments of Alpha Four was overlaid on the radar sweep fed to the vidicon camera, and both images projected to the Eidophore screen on the flight deck of the V-Ship. In the subsequent scene on the bridge, the animated film was replaced by a caption slide of the stationary Beta Dart dot, and one of the other monitors showed a close-up of Warne in the XX 2 minnow cockpit. As the crew of the V-41 guided the XX 2 towards its quarry, an animated trace of the minnow approaching the Beta Dart with the Buccaneer slipping away was superimposed on the Eidophore radar screen. Recording pauses were scheduled during this sequence to swap the animated captions from camera to camera, and also to rewind the film to a certain point as Hermack recognised the Issigri nose-cone sported by the Buccaneer.

A recording break was scheduled after the scene of Milo leading the escapees along the mine tunnel to allow the cameras to be repositioned for the chase sequence set in the mine shaft and tunnel sets. This caused for a great many recording pauses, and a further break just before the first of the space pirate guards ran into the Doctor's energy wall. The break allowed the cameras to line up to superimpose a spark from an arc generator over the main shot of the pirate guard. The power box was rigged to explode on cue with a small flash charge when shot by Caven. The closing credits rolled over the shot of Sorba's corpse.

Episode Five, recorded in TC6 on Friday 21st March, opened with a re-enactment of the final moments of Episode Four – with Nik Zaran hired purely to die for a second time. The cast were joined for the last two episodes by Esmond Knight, a veteran actor from the pre-war days of television who had starred in *A for Andromeda*.

Warne reported on tracking the beacons to Hermack on a monitor screen from the minnow set, and later in the scene, four caption slides were used on another monitor to illustrate Penn's description of the course adopted by the beacon sections. The monitor at Issigri HQ was again used, this time to relay Dervish's reports from the Beta Buccaneer.

A recording break to reposition the cameras was scheduled after the study scene in which the Doctor plans an escape. One of the V-Ship flight deck monitors was used to show Madeleine calling on Band 396 in an attempt to alert Hermack, and later Hermack

attempting to call her back on the screen in her office. A recording pause was then scheduled to set in the waxed floor of the study (as well as the smoke from the fire generated from water on hot coals) for the ambush scene and reposition Dervish to the LIZ 79 where he would talk to Caven on the ship's monitor. Further breaks were then scheduled to arrange the ambush of the two space pirate guards – one of which, Thrace, played by extra James Haswell, was referred to in the scripts as Louch. At the end of the episode, the closing captions were superimposed over the film sequence of the smoke-enshrouded Doctor as the picture faded to black.

When rehearsals began on the final episode, the regular cast were already in Brighton at the start of the fortnight of filming on *The War Games*, leaving the guest cast to complete the serial. Taping took place without any of the regular cast for the first time since *Mission to the Unknown* in 1965. Almost ten minutes of the episode had been pre-filmed.

The final episode of the serial was videotaped in Studio TC4 on Friday 28th March. The make-up supervisor for this session was Sallie Evans (Sylvia James being away with the crew of *The War Games* on location), although James was still credited for the whole serial on this episode. Valerie Stanton, the extra who had featured as Madeleine's secretary in earlier episodes, was contracted to appear in Episode Six but ultimately was not used.

Episode Six opened with a reprise of the mine tunnel film sequence, defocusing from the Doctor to the episode captions. The monitor in Issigri HQ was used to show both Dervish talking to Caven and later the scene on board the remote-controlled LIZ 79. From very early on in the episode, there was no further taping on this set as all the remaining scenes featured the regular cast had been pre-filmed.

A 35mm slide of a dot was merged to the Eidophore screen and monitor on the V-Ship as the Space Corps detected the LIZ 79. For the scenes on board the LIZ 79, although all the Doctor's speeches were pre-recorded, Daniely performed her lines as Madeleine off-camera in studio.

When Hermack called Issigri HQ to assure the trapped group of his arrival, a film sequence of Jamie, Madeleine, the Doctor and Zoe was projected onto the Eidophore screen. Because none of the regulars were in studio, it was Madeleine who appeared on the corridor monitor screen to talk to Caven and Dervish. Likewise, later on when reporting the situation to Hermack on the V-Ship, she appeared on the Eidaphore and the monitor screens. A working countdown clock and a flashing radiation sign were installed in the corridor of the mining base, counting the time from 11.25 through to 11.40. The only recording break of the evening was scheduled after the scene of Caven and Dervish leaving the Issigri base.

A caption showing the Beta Dart was overlaid on the radar sweep to the Eidaphore as Warne and Penn detected Caven's departure, and in subsequent scenes, Warne appeared in the minnow cockpit on the main screen and deck monitor. At first, Caven communicated with Hermack on the radio only, but as the Beta Dart was attacked, he and Dervish appeared in a brief close-up on the Eidophore. A superimposed arc flash was added to the film sequence of the Beta Dart disintegrating when hit by the two missiles.

The closing credits were superimposed over the final telecine of the LIZ 79 in space, and at the end of this a slide caption reading *Next Week: The War Games: Saturday, 19th April* was ordered for superimposing. This was, however, cut on transmission and replaced by a series of film sequences forming a special trailer for the ten-part story.

The serial was to be the only brush with *Doctor Who* for Michael Hart, whose work at the BBC continued with *Z Cars*, *Thirty Minute Theatre* and *Owen MD* before moving to ATV on series such as *Crossroads* and *Raven*.

In terms of ratings, the serial performed the least well of Season Six to that point, with a notable dip in viewing figures for the final episodes, although audience reaction was average. The series was up against strong competition on the ITV channels, many of whom (eg LWT, ATV and Southern) were scheduling Irwin Allen's new series *Land of the Giants* directly opposite it, while others opted for other filmed science-fiction such as *Joe 90* (Granada) and *Voyage to the Bottom of the Sea* (Granada, Yorkshire).

The Space Pirates was only sold abroad to four countries: Australia (in August 1970 where it was rated G and shown uncut), Singapore, Gibraltar and Zambia. The BBC Film and Television Archives retained the 35mm film of Episode Two as an example of 1969 *Doctor Who*. BBC Enterprises continued to sell the show around the world up to 1974, after which the 16mm film recordings were junked as of no further commercial value.

The serial was novelised in a slightly abridged form by Terrance Dicks as *Doctor Who – The Space Pirates*, and published as Book No. 147 in the *Doctor Who Library* by Target Books in March 1990, with a cover painting by Tony Clark. This was Dicks' final novelisation for the paperback range after seventeen years, and also came just before a takeover of the parent company WH Allen by Virgin Books which caused disruption to Target's schedules for the rest of the year.

Episode Two of *The Space Pirates* is currently the only episode known to exist from the serial, and was released by BBC Video as part of *Doctor Who – The Troughton Years* in June 1991.

Andrew Pixley

SERIAL YY THE SPACE PIRATES

CAST Patrick Troughton (*Dr Who*) with Frazer Hines (*Jamie*), Wendy Padbury (*Zoe*) and Dudley Foster (*Caven*) [1,3-6], Gordon Gostelow (*Milo Clancey*) [2-6], Esmond Knight (*Dom Issigri*) [5-6], Jack May (*General Hermack*), Lisa Daniely (*Madeleine Issigi*) [2-6], Brian Peck (*Dervish*) [1,3-6], Donald Gee (*Major Ian Warne*) with George Layton (*Technician Penn*), Nik Zaran (*Lt Sorba*) [1,4-5], Anthony Donovan (*Space Guard*) [1], Steve Peters (*Pirate Guard*) [4-6]

EXTRAS Paul Kirby, Leslie Conrad, John Caeser (*Space Suited Pirate Guards*); Bill Richards, Edward Cogdell (*Pirate Guards on Beacon*); Tom Segal, Neville Simons, Terry Nelson, Ray Turton, Ron Conrad (*Space Corps Technicians*); Clive Rogers, Alf Coster, Peter Roy, Terry Hutchins, Neville Simons (*Space Corps Guards*); Valerie Stantion (*Madeleine's Secretary, Issigi HQ*); John Caeser, Bill Richards, Edward Cogdell, Leslie Conrad (*Pirate Guards on Ta, inc Suledin*); James Haswell (*Pirate Guard Thrace*); Paul Kirby, Bill Richards, Edward Cogdell (*Miners*); Derek Chaffer (*Miner, Issigri HQ*).

CREDITS Written by Robert Holmes. Music Composed by Dudley Simpson. Title Music by Ron Grainer and the BBC Radiophonic Workshop. Special Sound by Brian Hodgson, BBC Radiophonic Workshop [6]. Special Effects Designer: John Wood*. Film Cameraman. Peter Hall [6]. Film Editor: Martyn Day [6]. Costumes by Nicholas Bullen*. Make-up by Sylvia James [6: James supervised 1-5, Sallie Evans uncredited on 6]. Studio Lighting by Peter Winn*. Sound by David Hughes*. Script Editor: Derrick Sherwin. Designer: Ian Watson. Producer: Peter Bryant. Directed by Michael Hart.

* Credited on Episodes One and Six

UK BROADCAST DETAILS

Episode One	8th March 1969	5.15pm-5.40pm
Episode Two	15th March 1969	5.15pm-5.40pm
Episode Three	22nd March 1969	5.15pm-5.40pm
Episode Four	29th March 1969	5.15pm-5.40pm
Episode Five	5th April 1969	5.15pm-5.40pm
Episode Six	12th April 1969	5.15pm-5.40pm

Viewing Figures

Episode One 5.8M (96th), Episode Two 6.8M (74th), Episode Three 6.4M (75th), Episode Four 5.8M (83rd), Episode Five 5.5M (70th), Episode Six 5.3M (98th).

Audience Appreciation Figures

Episode One 57%, Episode Two 52%, Episode Three 55%, Episode Four 53%, Episode Five 56%, Episode Six 52%

Shelf Life

Both this month's new books are a blast
For those fond of kissing the past.
The hare and the tortoise
And web planet, Vortis,
All render **Dave Owen** aghast

THE DEATH OF ART

With over fifty *New Adventures* now in print, it has become hard to avoid categorising them into subgroups. This month's offering, from newcomer Simon Bucher-Jones, joins the category that might be called "Recent Historical Horror". Other examples of the form, such as *The Man in the Velvet Mask* or *Christmas on a Rational Planet* are typified by being set on Earth in the last few hundred years, having sadistic villains, and incorporating a generous amount of visceral body-horror. All this can also be pretty tough going for all but the most dedicated reader. *The Death of Art* (ISBN 0 426 20481 6), however, flows well, and is the most palatable of the form so far.

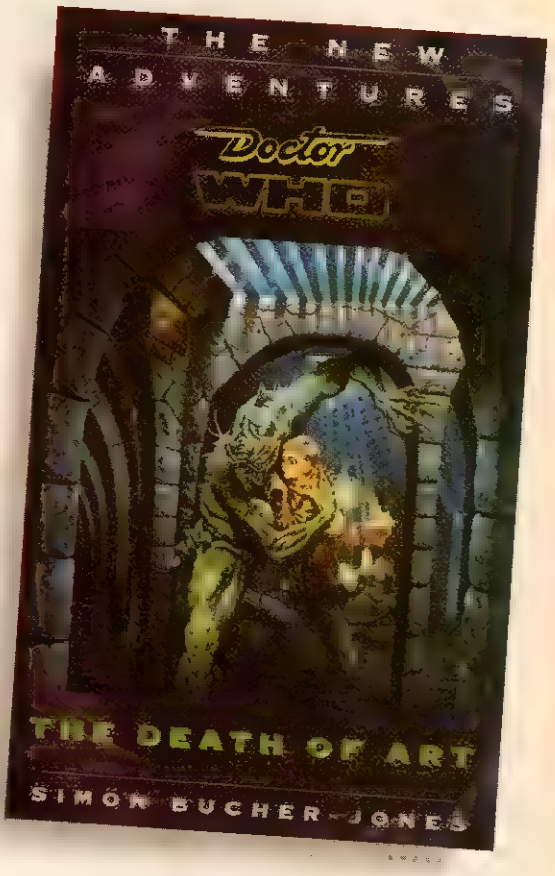
Simon describes his setting – Paris of a century ago – quite beautifully. Even when the significance of sections of the narrative eluded me, the strength of description more than compensated, painting vivid pictures of a society ball, artist garret or mental asylum. His individual characters are well described, although their interrelation is often confusing; with two underground secret societies depicted, The Brotherhood and The Family, it's hard at times to understand who is affiliated to which, or indeed whether they are simply two names for the same organisation. We are also reintroduced to the Shadow Directory, first encountered in *Christmas on a Rational Planet*, a group of historical alien-spotters who are well acquainted with the Doctor. Indeed, their chief representative, policeman Jarre, takes Chris Cwej to be the Doctor himself. Chris' hesitant inability to behave as his mentor would in times of crisis offers a fresh perspective on the mystery of the series' central character.

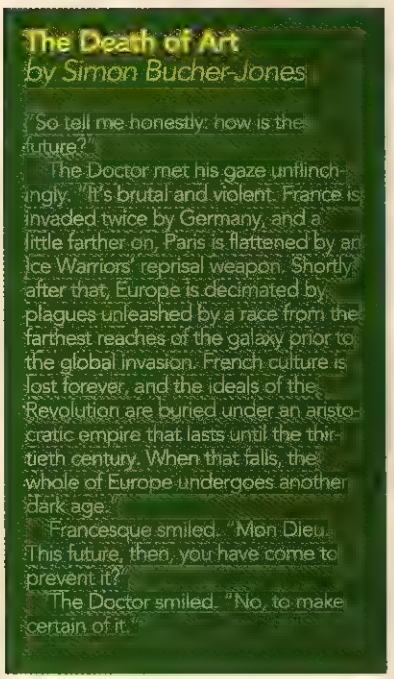
Readers should not forget that the *New Adventures* are in the middle of the 'psi-powers' series. So far, we've seen the result of telepathic and telekinetic powers emerging in the human race in *Sleepy*, set in the far future, and the Shadow Directory in *Christmas on a Rational Planet*, but this seems to be a more directly involved story, with an ingenious explanation for the development of psi-powers in our species. It's not the only grand framework that the book slots into; there's an entirely appropriate and ungratuitous cameo from Ace, and Chris has now already met the Fifth Doctor, from which we may conclude that this story takes place after the forthcoming Fifth Doctor *Missing Adventure Cold Fusion* (due to be published in December), in which the Seventh Doctor, Chris and Roz also appear.

The pseudo-science is consistent and clever.

The underlying premise reminded me at times of Isaac Asimov's novel *The Gods Themselves*, in which an intelligent race occupying a different dimension to our own with entirely different physical laws manage to affect our universe quite dramatically. The Quoth are the alien race here, and at first I was unaware of the relevance of the interludes describing them, until the powerful revelation that they were occupying the same space as the rest of the book's action, but at a subatomically tiny level. The pseudo-science in the book is consistent, clever, and goes so far as to offer a good hypothesis as to how telekinetic powers might actually work. This kept me interested when the plot twists and complex allegiances would have left me cold. "Attack on several fronts simultaneously" seems to be good advice for writers; different readers may enjoy your work for totally separate reasons.

The Death of Art fails by not summarising what the Doctor has thus far learned about the secret societies he has encountered, which I fear will be necessary to follow subsequent books. But, to invert a cliché, the sum of the parts is far greater than the whole, and the small good things about the book, such as Roz's flashbacks to her time as an Adjudicator, Chris passing himself off as a gendarme, and a continuation of the tortoise and the hare parable from earlier books, more than make up for any weakness. Best of all is the ending, which would have been dealt with on television with a few lines about having to tidy up the mess from the latest adventure, but is here a breathtakingly imaginative postscript.




The Death of Art
by Simon Bucher-Jones

"So tell me honestly: how is the future?"

The Doctor met his gaze unflinchingly. "It's brutal and violent. France is invaded twice by Germany, and a little farther on, Paris is flattened by an Ice Warriors' reprisal weapon. Shortly after that, Europe is decimated by plagues unleashed by a race from the farthest reaches of the galaxy prior to the global invasion. French culture is lost forever, and the ideals of the Revolution are buried under an aristocratic empire that lasts until the thirtieth century. When that falls, the whole of Europe undergoes another dark age."

Francesque smiled. "Mon Dieu. This future, then, you have come to prevent it?"

The Doctor smiled. "No, to make certain of it."

TWILIGHT OF THE GODS

I love the William Hartnell *Doctor Who* serial *The Web Planet* because it's the single most ludicrously overambitious piece of television drama I have ever seen. Watched with a *Doctor Who* fan's unique willingness to indulge in the fantastic and simultaneously celebrate the failure to realise it, the story rewards on all levels. I have also adored Christopher Bulis' previous *Missing Adventures*, finding the author totally adept at evoking the best of whatever period of the show he had chosen to recreate. And so, for some months I have been looking forward to *Twilight of the Gods* (ISBN 0 426 20480 8), his latest offering, which tells of the Second Doctor's return to the web planet, Vortis, with Jamie and Victoria.

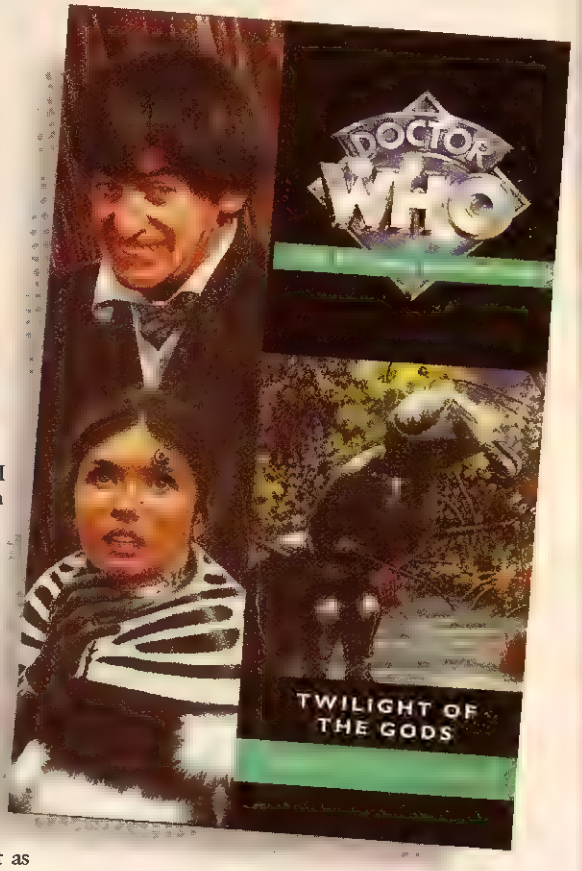
After three readings of the opening chapters I eventually allowed myself to proceed into the book proper, having absorbed an utterly excessive wealth of detail about characters who should have been introduced slowly one at a time. Thereafter, Christopher's storytelling returned to the measured, mature pace that typified his earlier novels. Vortis has drifted into the sphere of influence of the Rhumons, a race divided, at a biological level it would seem, into fiercely Imperial and staunchly Republican camps. Military expeditions from each have settled on the world, and are fighting between themselves and the native Menoptera.

The obvious – but well made – social

Twilight of the Gods
by Christopher Bulis

Everything was lit in a diffuse, pallid light, having an oddly timeless quality about it, like that on an overcast day. Yet the slivers of sky showing through the over-hanging foliage were a deep purple, almost black, at the zenith, shading slightly to royal blue towards the horizon, crossed by a few slivers of high, silvery cloud. From out of this velvet background the diamond-bright points of at least a hundred extraordinarily brilliant stars blazed steadily. Hanging as it seemed almost haphazardly among them were the discs of at least three varicoloured moons, each of a different size, and each in a slightly different size, and each in a slightly different and ghostly multiphase, according to the angle of the starlight it reflected.

"How strange, yet lovely," said Victoria after a long moment's contemplation of the spectacle.



commentary, that despite being motivated on the surface by opposing political ideologies, the Imperial and Republican factions are run in just the same way, by the same kind of power-seekers, is the book's high-point. The gradual realisation by members of each side that their similarities outnumber their differences is well told, but after the predictable truce which emerges between Imperials, Republicans and Menoptera when they realise the identity of their common enemy, most of the interest is lost.

The Second Doctor's era has proven elusive to capture in previous *Missing Adventures*, and although nothing in Christopher's depiction of the Doctor and his companions actually jars with what one expects, it acts as a reminder that much of these regulars' characters lay in the performances of the actors playing them. Although the author's decision not to lean too heavily on the surface trappings of their personalities – such as the Doctor's recorder-playing or Victoria's modesty – is laudable, there were times, especially during the Doctor's uncharacteristically long and dignified speech at the end, that I had to remind myself which incarnation was speaking.

Christopher extrapolates well from *The Web Planet*, populating Vortis with the flower jungles which flourished before the Animus' malign influence, and also takes the opportunity to offer explanations for previous inconsistencies such as the Menoptera's ability to fly despite their mass; a penchant for explaining the impossible being an asset when describing a rationalist like the Doctor exploring the apparently magical.

Unlike the author's previous work, *The Eye of the Giant*, which diversifies into an imaginative second storyline just as the first is running out of steam, *Twilight of the Gods* becomes unbelievable in its last hundred pages, losing the subtlety which made it initially enjoyable. The identity of the real enemy can be easily guessed, and the Doctor's method of dealing with it seems wholly out-of-period as he skillfully pilots the TARDIS as only became the norm in 1980s episodes.

A disappointment, then, from an author I had come to rely on. But as follow-ups go, it could easily have been far worse; the title is, after all, only a single consonant away from being *Twilight of the Gonds* . . . Victoria with the body of a Kroton? Now that would have been a cover worth seeing.

Christopher extrapolates well from *The Web Planet*, and takes the opportunity to explain previous inconsistencies.

CRAZY CAPTION!

Here's your chance to win one of ten copies of Virgin Books' paperback edition of *The Companions*.

Simply devise an amusing statement for the caption in the picture on the left. The best ten will win a book. We'll print our favourites in a future issue.

Send your entry on the back of a postcard to **CRAZY CAPTION 242** at the editorial address on page three.

Crazy Caption 237 result

Life swans by the desk of our easy-listening, Burt Bacharach-worshipping assistant editor Scott Gray. Nothing disturbs the calm routine of his day: he deals with correspondence for *Timelines* with a beatific smile; photo research is carried out with a cheery laugh; soothing music is calmly chosen and played daily for the delight of his colleagues.

Scott took time out of his cloud nine existence to carefully judge this month's caption competition entries, chuckling gently as each new card was drawn from the battered, floppy-brimmed felt hat. The one which raised the widest grin is reproduced above, from **Stephen Forrest** of Epsom in Surrey. Scott also liked "Typical! You wait for a thousand years and then two come along at once!' from Martin McEachan of Blackpool.

It should be noted that the delicate sensibilities of Mr Scott Gray were severely knocked by the up-front phrasing of the winner. He is now lying in a darkened room with whale-song tapes playing twenty-four hours a day and slices of cucumber over his eyes.

The High Council

compiled by Elizabeth Jackson

The High Council ponders all those thorny *Doctor Who* continuity problems: those occasional confusing plots, obscure character motivations and production blunders that we try to excuse with clever, convoluted explanations. All the questions are submitted and answered by readers, so don't hold back, embrace that obsessive/compulsive desire for order that makes us all *Doctor Who* fans and write in!

In *K9 and Company*, our eponymous hero claims to be made with components that are recognised by Brendon; surely he was created using technology from the year 5000AD?

The original K9 was built by Professor Marius in the year 5000, but the Doctor then created a new and improved version when the original opted to stay on Gallifrey with Leela. When the Doctor made a third K9 for Sarah Jane Smith he used technology appropriate to the year she lived in. If he had placed fifty-first century technology at the end of the twentieth, it would be a dangerous anachronism and could have dangerous results if it fell into the wrong hands.

Steven Jones, Shrewsbury

Aware of K9's propensity for breaking down, no matter how advanced the technology used to create him, the Doctor chose to create his gift for Sarah out of components that she would stand a good chance of finding replacements for should they fail.

Heather Road, Guildford

How do the Zygon's homing devices come to be attached to the oil rigs that are eventually destroyed by the Skarasan in *Terror of the Zygons*?

The Zygons used their shape-changing powers to disguise themselves as oil workers, then casually visited the rigs to plant the devices, in the same manner that Broton took the form of the Duke of Forgill in to order to hide one in Stanbridge House at the climax of the story.

Douglas Kaiser, New Jersey, USA

We know that Zygons are capable cyberneticists and their technology is semi-organic. We also know that their homing devices are capable of movement. I would suggest that the devices are either programmed or briefed and then they make their own way to each of the oil rigs.

Gary Day, London

When the Master enters the transmat booth on Gallifrey in *The Five Doctors*, he is not wearing a cloak, but when he arrives in the Death Zone, he is. How?

Very stylishly.

Vivienne Westwood (no relation), Chingford

We don't actually see the Master arrive in the Death Zone. Perhaps he stole the cloak from one of his "predecessors" who wouldn't be needing it any longer, being dead.

Matthew Bartley, Seaham

Shortly after the Master leaves in the transmat, Chancellor Flavia realises that he didn't take a cloak and considerately transmats one to him.

Kevin Evans, Birmingham

Obviously, the transmat booth is fitted with a cloaking device.

Jonathan Gill, Dartford

Gallifrey's cardinal law is of non-interference in the affairs of other planets. So why do they exile the Doctor to twentieth century Earth, where he can't help but interfere? Why didn't they just keep him on Gallifrey?

The Time Lords are notorious for doing horrible things and covering their tracks to make themselves appear blameless. I suspect that, rather than exiling the Doctor for his 'crimes', they actually wanted to execute him. Looking into Earth's future, they saw that Professor Stahlman's drilling project would result in the destruction of of the planet (*Inferno*), so they exiled the Doctor to the planet around that time. Hence they could get rid of the Doctor 'accidentally'!

Brian J Zino, New Jersey, USA

At the end of the Doctor's trial in *The War Games*, the Time Lords acknowledge the need to interfere in the affairs of others from time to time. The Doctor has a lot of off-world experience and the Time Lords could exploit this. The Doctor would have been useless to them imprisoned on Gallifrey; by placing him on Earth they had a fairly reliable agent with a TARDIS they could easily control. They knew the Doctor couldn't resist getting involved in Earth affairs, but the Time Lords were prepared to turn a blind eye to this in order to ensure the Doctor's cooperation.

Jon Preddle, Hamilton, New Zealand

Aware of the glut of alien invasions that Earth was to face at the end of the twentieth century, and knowing how important a role Earth would play in the future security of the galaxy, the Time Lords sent the Doctor to Earth not so much as an exile as a guardian: his sentence reduced to community service.

Matthew Bartley, Seaham

It is quite clear that the Doctor isn't exiled to Earth, he is merely repatriated. He is, after all, half-human.

Richard Taylor, Withington

The next edition of The High Council will be ... edition, shot entirely ... and ... will become ... upon Marvel UK ... big-budget ... look ... and noisy ... For your moral protection, all ...

Assuming that it is the Daleks that put the Master on trial, now are they able to contact the Doctor to ask him to collect the Master's remains? Why don't they just kill the Doctor while they're at it? For that matter, why should they pay any attention to his last wish anyway?

Wasn't Skaro destroyed in *Remembrance of the Daleks*?

How is the Doctor able to regenerate after he dies? Surely, the idea is to regenerate before dying?

From where does the Doctor get the jelly babies he offers to the traffic policeman?

How does the Master get inside the TARDIS when he meets Chang Lee?

How does the Doctor know the Earth will be destroyed at midnight. If the Master opened the Eye of Harmony a bit earlier would the Doctor have shouted "By ten past eight tonight, this planet will be pulled inside out"?

Why was it midnight at the same time all around the world? Midnight in San Francisco is 8am in London, 11am in Moscow and 9am in Paris etc.

What earlier evidence has there been that the Doctor is half-human?

How do Grace and Lee come back to life?

What *is* a Temporal Orbit?

Is Brian being completely unreasonable about Grace's job or what?

Send your answers to DON'T CALL ME HONEY at the editorial address on page three.

Nicholas Courtney played the Brigadier opposite five Doctors, but now faces a trial more deadly than any alien invasion. Chap with the tin . . . twenty questions rapid!

Can you remember your first kiss?
Yes, I can. It was to a girl who I was madly in love with, and had legs like a piano stool; her name was Anne Rutimeyer. She was my girlfriend at the English school in Cairo, and at the school dance I stole a kiss, with both lips firmly closed. I was already about seventeen: you could see I was gong to be a late developer. I've made up for lost time since, though! Some swine pinched Anne in the end, another boy at the school; I left Cairo to go to Alexandria during the holidays just to see her and she'd gone off with somebody else. His name was Ronald Allen – not the actor, another one! I've seen him at old boy's reunions since, and I still think I'm dishier!

Which classic film would you most like to have worked on?
Oh, there are lots of those. [Long think] *A Man for all Seasons*. I thought it was a wonderful film when I saw it. I'd have loved to have played any part, particularly to have been with Paul Schofield, who is my idol, a wonderful actor. I don't know what part I would have liked to have played – probably the one Schofield played!

What makes you angry?
People who make assumptions, people who are intolerant and people who are rude; that makes me terribly angry. It wastes possible relationships if people make assumptions about you – which people have done about me in the past – it is a complete waste of time, and is very short-sighted. I'm still prone to do it myself, and if I catch myself doing it, I get angry with *me*.

Who or what has been your greatest inspiration?
It may seem rather a dreary answer, but I'm afraid I have to say Jesus Christ. You have to go to church when you're at school, but after that I chose to go of my own volition. I'm not a very loud Christian like some people. It's actually something that's quite hard to explain; in the end, there's not much point in going on about it. I'd be a very bad Saint Paul, because I'm not a good converter of people – I know what I think, and I can't explain it to people because either you have faith or you don't.

Which day of your life would you most like to relive?
It's all a bit smaltzy this, I'm afraid. I suppose one of the most wonderful days of my life was the day I saw my daughter born

Out of t

in 1967. That was knockout. It sort of confirmed everything, and I found it deeply moving. I went out and got so rat-arsed that night – I went to a party held by Ian Hendry, with whom I was appearing at the time in a show called *The Informer* – and just felt like a king. I had the affrontery to go around and tell people that they were wonderful actors and excellent human beings, although I'd never met most of them before in my life! The vodka went down and down, and I remember I woke up the next morning fully dressed, but I'd taken my shoes off.

Who would you most like to meet?
Well, you don't want the same answer again, do you, but I'm going to have to say Jesus Christ, because having inspired me so much, I'd like to meet him. Sorry! I'll try to get a bit more flippant next time!

Did you have a childhood hero?
I don't think I had a hero, you know, because most of my childhood was fairly miserable; my mother pissed off when I was one, and my father was working abroad, so I was very, very insecure; my father remarried, and I was put into all sorts of terrible schools. A lot of bullying went on, I was very prone to that. I remember thinking, "Oh, I look forward to the time when might is no longer right," and when your brain and who you are is more important than your ability to beat someone up. I suppose in later life, my twenties, I'd have to say John Gielgud, because of his work in theatre and his books; a terrific mentor.

Were you well-behaved at school?
I suppose I was fairly well-behaved, but I did odd things through the insecurity I mentioned before. *Averagely* well-behaved. I probably pinched other people's oranges, if you'll pardon the expression! I was well-behaved because I knew if I did anything I'd get beaten mercilessly.

What is the worst song you've ever heard?
Sid Vicious doing *My Way*. That won't be a popular answer, I know . . . I like the words to the song, and the philosophy behind it – I'm a great Sinatra fan – and there's nothing wrong with Sid Vicious doing it his way – I mean, why shouldn't he – but I didn't like it.

What is the last video you bought?
I was going to say *Henry V*, but that was bought for me by my wife Karen. Is there anything up there that isn't *Doctor Who*? Most of them were given to me, anyway. I honestly can't remember.

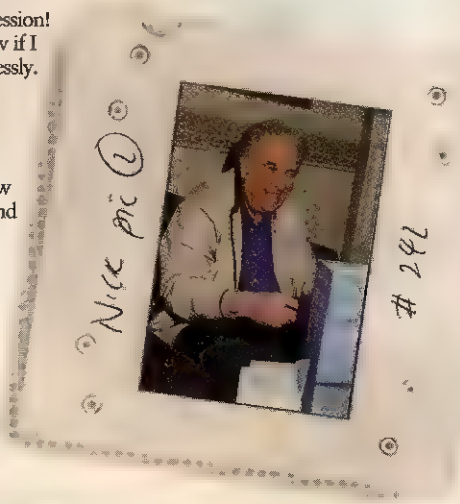
Did you used to suck you thumb?
No, I don't think I did. It was so very long ago I can't remember, though with my insecurity, perhaps I should have! I'll tell you what I did suck, though: a sheet. When I was in all these awful schools, and I was weeping and crying and wanting love, my sheets used to be sopping wet. [Thinks about this answer] I don't want anyone to feel sorry for me – I got through this tiresome childhood and I'm alright now!

Have you ever seen a ghost?
No. I don't really believe in them. I believe that other people can see them, and I don't disbelieve them when they say they've seen these things. I'll probably see one tonight now!

Can you remember your first fan letter?
Yes, I can, and it was very strange. I was doing this series, *The Informer*, and I was playing a very rich, posh homosexual. It was a smashing part, I really enjoyed it and I think it was one of the best things I've ever done. Anyway, I got this fan letter, and it said, "Dear Mr Courtney, can you send me something that you wear close to your skin? Use your imagination. Yours, Roger Lawler (Mister), Manchester." So that was my first fan letter, and I didn't answer it . . .

Would you leave everything to travel through time and space with a complete stranger?
No way. I might hate the person, I might hate the time I arrived in. No, no, no, I'm definitely an earthbound guy. Even the Brig didn't trust the TARDIS an inch! I might be subjecting myself to an eternity in hell, like that play *Vicious Circle* which takes place in Hell, and one of the lines from that is "Hell is other people". So, no thank you, I'm not that much of a masochist!

Is there life after death?
Well, it's never been proved, has it? Speaking as a Christian, we believe that there is, but I can't prove it. I imagine there probably is, but I don't know what form it would take or what happens to your spirit there.



Where would you most like to have a picnic?
By a river, in England on a summer's day, where I can hear the sound of water. I love the sea, and in fact in my will I've specified that I'd like my ashes scattered at sea. I'd love to live in Brighton. Having said that, I wouldn't really choose to have a picnic on the beach next to the sea, because the sand gets in the sandwiches!

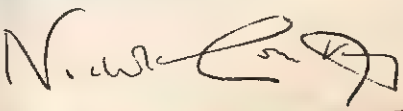
What is your earliest memory?
It's got to be my childhood? Most of that I've wiped away – I seem to have a defence mechanism which has got rid of those awful years between one and eight. I suppose if I'm honest, my earliest memory is of me being bullied at school. It just never stopped all the time. It sounds very tragic, all this, doesn't it?! [Slips into an excellent Frankie Howerd impression] "Comedy tonight, please!"

What is your most treasured possession?
Probably the chair that you're sitting in [a beautiful high backed, wing-armed red chair]. I suppose I could say something obvious like the Brigadier's original swagger cane which, yes, I've still got and won't ever auction off or sell, but I really am very fond of that chair. It was my stepmother's.

Do you follow a soap opera?
Yes I do, and, of course, it's *Coronation Street*. I love it. Naturally through the years it's had dips and highs, but it is without doubt the best. I'd love to be in it – they've never asked me, probably because I sound too posh for them! My original favourite character was Leonard Swindley, played by the wonderful Arthur Lowe, but more recently I've grown to like Emily Nugent . . . sorry, Emily Bishop – heavens, that gives my age away!

If you had to memorise a book, what would it be?
Memorise a whole book? Good grief! [Thinks] One by PG Wodehouse, *Hot Water*, the first one I ever read, when I was under a mosquito net in Cairo. I was visiting my mother, she lived on the other side of Cairo, and I used to go and see her during the school holidays. I was very ill-read, and she said, "Oh, you ought to start reading these books by Wodehouse," so I did, and became addicted to them.

What would you like written on your gravestone?
"Here is a man who enjoyed life to the full – he played hard and worked hard and did his best." It's probably a bit light-hearted and not very serious, but since I'm a bit of hedonist at heart I think it's quite appropriate. I enjoy pleasure!

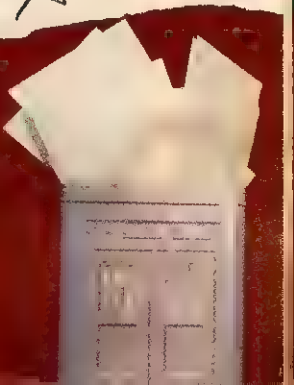


Questions devised by John Ainsworth and Lee Mansfield

Photography by Robin Prichard

he TARDIS!

The TARDIS tin contains fifty soul-searching, bizarre and downright trivial questions. Each celebrity must answer twenty randomly selected queries



When Isaac first released my mind I stared across a darkened room and saw my grandfather.
He wore a different face, but I recognised him. My people have always known how to look beyond simple facades.
But at that moment— that terrible moment— when he carried Ace's body back to TARDIS, I looked at him again...
And I saw nothing of my grandfather there.
GROUND ZERO
PART FIVE

STORY: SCOTT GRAY PENCILS: MARTIN GERAGHTY INKS: BAMBOS GEORGIOU LETTERS: ELITTA FELL
EDITOR: GARY GILLATT

NO, WAIT– I-I GOTTA SIT DOWN...
THEY-- THEY WOULDN'T STOP... THEIR VOICES... LIKE GLASS BREAKING... AND--AND THEY J-JUST WOULDN'T STOP...
IT'S OVER NOW, PERI. I THINK THOSE THINGS WERE FEEDING OFF YOUR FEAR SOMEHOW, BUT ACE STOPPED THEM...
ACE IS HURT?
NO, PERI.
NOT ANYMORE.
We entered TARDIS to find Grandfather already working on the console. There was no sign of Ace.
SUSAN, RE-ESTABLISH THE TERTIARY NAVI-LINKS...
THE PRIME LOBRI IS HEADING FOR THE PHYSICAL PLANE, TO EARTH. WE HAVE TO TRACK AND FOLLOW ITS ROUTE.
DOCTOR... I JUST WANT YOU TO KNOW... SHE WAS–
WILL YOU HELP ME NOW, SARAH?
LOOK AFTER PERI, PLEASE.
THERE'S A GOOD GIRL.

The Lobri had wounded the Collective Unconscious, but not destroyed it. Across the world, only a handful of minds had been shattered.
Humanity remained united...
But the horror they had created still hungered.
AA!!EEE!!
OH BEAUTIFUL CREATORS BOUNTIFUL CATTLE I AM SO PLEASED TO BE AMONG YOU
YOU ALL KNOW ME YES YOU DO
OH MY GOD-
NO NO NO YOU ARE MY GODS
YOU ARE MY BREAD AND WINE
SUSAN...
...ARE ANY OF THE TARDIS' SAFETY INTERLOCKS STILL FUNCTIONING?
NO, GRANDFATHER. THEY'VE ALL BEEN WIPED BY THE DAMAGE...
GOOD.

I AM YOUR SPAWN
YOUR SON YOUR SOUL
AND I WILL SUCK YOU DRY
GOOD EVENING.
I UNDERSTAND YOU FEED OFF HATRED AS WELL AS FEAR.
TELL ME, WHICH DO YOU FIND SWEETER?
IF IT'S HATE YOU WANT, YOU TWISTED ABOMINATION, THEN THIS IS YOUR LUCKY NIGHT. COME HERE...
I'VE GOT MORE THAN ENOUGH FOR BOTH OF US.
OH SWEET SWEET VICTORY
SAD LITTLE TIME LORD
MY BELLY FILLS TO OVERFLOWING
NOT QUITE...
BUT IT WILL IN ABOUT 2.4 SECONDS.

VWORP VWORP
WHAT IS WHAT IS WHAT IS HAPP-
VWORP-VWORP
SHHHRRRIIIPPP!!!
AAAAAAIIII IIEEEEEEE
Normally, the safety interlocks would have been working. Normally, they would have prevented TARDIS from materialising within a solid object.
But nothing "normal" happened that night.

YAWN
MORNING, DOCTOR. I WAS STARTING TO THINK YOU WEREN'T GONNA SHOW...
I DOUBT THAT. I'M CLEARLY FAR MORE PREDICTABLE THAN I EVER IMAGINED.
YOU *WANTED* THE LOBRI TO FAIL. I WAS JUST THE *WEAPON* YOU AIMED AT THEM.
ALL THREE LOBRI HAD TO BE *UNITED* TO SHATTER THE UNCONSCIOUS. AS SOON AS I DESTROYED *ONE* OF THEM, THEIR PLAN *COLLAPSED*...
AND THEN I HAD OUT-LIVED MY *USEFULNESS*, HADN'T I?
HEY, MAN, YOU GOTTA WATCH OUT FOR THAT *PARANOIA*! THE LOBRI WERE THE THRESHOLD'S *CLIENTS*...
THEY PAID US TO FIND AN *ESCAPE ROUTE* FOR THEM. WE DELIVERED IT. WHATEVER HAPPENED AFTER *THAT* WAS IN THE LAP OF THE GODS, KNOWWHATIMEAN?
ISAAC...
DO YOU SERIOUSLY BELIEVE THERE IS ANYWHERE IN *EXISTENCE* YOU PEOPLE CAN HIDE FROM ME NOW?
YOU STILL DON'T *GET* IT, DO YOU?
WE'RE EVERYWHERE, MAN. *EVERYWHERE.*
YOU'RE THE ONE WHO'S ALWAYS *RUNNING*. ALWAYS *HIDING*. WE'RE STAYING RIGHT WHERE WE'VE *ALWAYS* BEEN...
...JUST AROUND THE CORNER.

Grandfather spent several days on makeshift repairs to the ship. Then he blocked Sarah and Peri's memories of their ordeal.
Sarah protested. Peri didn't.

He took them back to the places where they had been kidnapped. We left Peri lying in the sun, ready to resume her time-line.

We arrived a few moments early in Takhail, to watch The Threshold agent take Sarah.
What are these creatures? What lies behind their power?

I couldn't stay with him. We both knew it. I had my own time and place, fixed by destiny, to return to
London, October 1963, was waiting.

We are travelling again now. Grandfather has begun the journey that will one day take him to Notting Hill, one long night in August.

I could warn him. It would be so easy... I could prepare him for The Threshold, give him decades - perhaps centuries - to plan for their coming.
But would that save Ace? Or unleash an even greater tragedy?

I have been taught too well. I understand the dangers too clearly.
Yet the final image of his face remains fixed in my mind...

The night is growing colder. The door is closing...

And I'm leaving him alone.

THE END.

The Telesnap Archive

compiled by Matthew Pereira

During the Seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

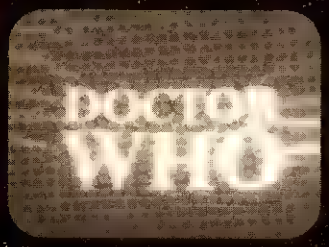
The Evil of the Daleks

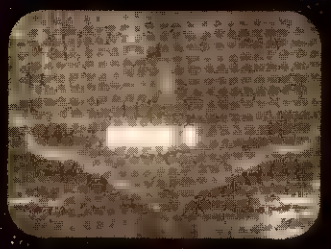
Episode 6

by David Whitaker

Directed by Derek Martinus

Transmitted 24th June 1967





"They're taking me for a ride," the Doctor laughs as the Daleks glide him around the room. "Rather amusing little game, don't you think?" Maxtible remarks to Jamie. "They've got the human factor," the Doctor cries. "We've done it!"

The Daleks follow each other around the room playing a bizarre game of trains while the Doctor toots on his recorder. The Dalek carrying the Doctor stops and then starts spinning until the Doctor complains he's dizzy.

"Dizzy, dizzy," chant the playful Daleks. "Dizzy Doctor!" Maxtible congratulates the Doctor on his success before leaving. The Doctor tells Jamie that at the moment the Daleks are, mentally, merely children and that they will 'grow up' within a matter of hours.

He calls the young Daleks over and introduces them to Jamie. As he does so, he scratches Greek symbols on their domes. "I have given you all names," the Doctor informs them, "Alpha, Beta and Omega."

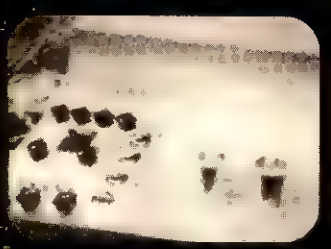
Alpha announces that he and all the other Daleks in the house have been ordered to return to Skaro. As the three Daleks enter the travel cabinet, Jamie's thoughts return to Victoria. He and the Doctor head back to the secret passage.

Meanwhile, Maxtible assures Waterfield that his daughter has been released and is probably lying down somewhere, being tended by Ruth. Waterfield then points out that he saw Ruth, Molly and Terrall leaving in a dog cart.

"Surely you knew they were leaving?" he adds. Maxtible bluffs, telling Waterfield that he was aware of this, adding that he too is planning a journey. Suggesting Victoria is taking a walk in the garden, he encourages Waterfield to look for her there.

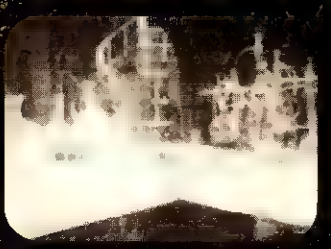
Left alone, Maxtible examines the small box left on the floor of the laboratory. He carefully raises the lid.

As he examines the strange array of lights and switches, a Dalek enters the room. "What are you doing?" it demands. "Merely looking," fumbles Maxtible. The Dalek orders him not to interfere with the device and refuses to explain its purpose.

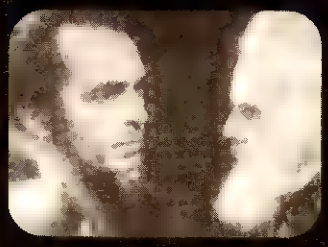


It then orders that the Doctor and Jamie be brought to the laboratory for, as Maxtible puts it, 'our little trip.' The Dalek confirms that Maxtible will then receive the 'secret' he desires and advises him not to delay.

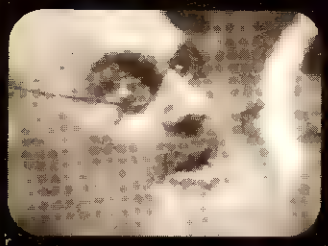
Maxtible picks himself up and heads off in search of the Doctor.



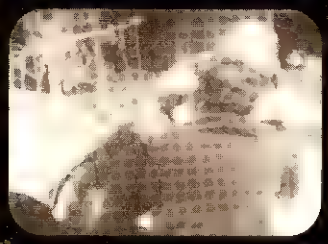
Outside the door he meets Waterfield and tells him that they must find the Doctor and Jamie. "What have you arranged with the Daleks?" asks Waterfield angrily. "Nothing," Maxtible replies, but soon realises his colleague overheard the conversation with the Dalek.



"You fool," Waterfield says. "You never did understand anything," Maxtible scoffs. "Metal into gold! That's what the Daleks are going to give me. Now do you begin to understand?"



"Where's Victoria?" Waterfield demands. "I haven't the remotest idea," replies Maxtible dismissively. "Yes you have!" Waterfield insists, grabbing Maxtible. A brief tussle results in Waterfield being knocked to the floor.

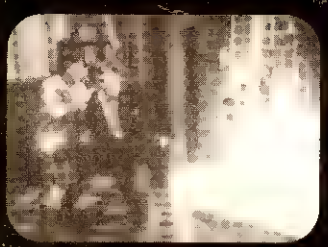


A Dalek emerges from the cabinet. "Where is the Doctor?" it grates. "I had no time to bring him," Maxtible admits before again asking the purpose of the box. "We are destroying this area," the Dalek replies.

"But you can't do that," he cries as the Dalek activates the device. "Turn it off," he begs. "If you destroy my laboratory the secret will be useless!" In a state of panic he runs off calling the Doctor's name.

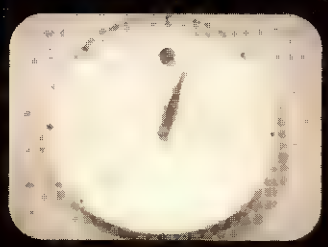
Waterfield recovers and briefly looks at the device before collapsing. Another two Daleks enter the room. They confirm to each other that they are to return to Skaro and that their prisoners are already in transit. They enter the cabinet.

Jamie and the Doctor return and Waterfield tells them that the Daleks intend to destroy the house. Examining the timer switch on the device, the Doctor announces that they have less than a minute before it detonates.

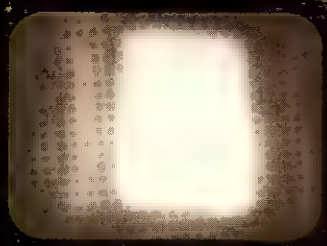


"Well, toss it out the window," suggests Jamie. "This is not a firework, we'd have to toss this half a mile," remarks the Doctor. "We'll have to follow the Daleks to Skaro."

Jamie tries the doors to the mirrored cabinet but they are locked. Waterfield mumbles that there is a time machine in one of the alcoves. Jamie keeps an eye on the timer as the Doctor hurriedly sets the equipment up.



Jamie is about to leave in search of Victoria but the Doctor calls him back. Jamie finds Kemel's flower on the floor and promises Waterfield that they will find Kemel and his daughter. The three men vanish only seconds before the bomb explodes.



Elsewhere, Victoria lies sleeping.

Slowly she awakens.

Kemel moves to comfort the girl. "Are any of the others here?" she asks. Kemel shakes his head.

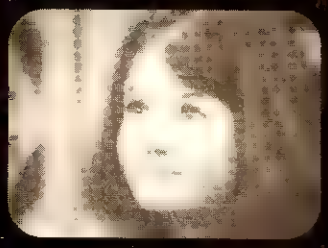
"The Daleks?" she adds. Kemel nods.

A door opens and a Dalek glides in, closely followed by Maxtible. "You will wait here," it informs him. "What are you doing here?" Maxtible asks Victoria. "I don't know," she replies, adding that she doesn't even know where 'here' is.

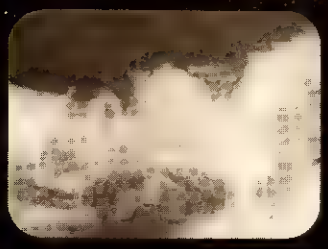
"We've been transported to the Dalek planet," he tells her. But the young girl cannot comprehend the answer and asks if he knows where her father is. Maxtible reacts angrily. "I am not a nursemaid to your father!"

A Dalek enters and orders Maxtible to follow. "Of course I shall do my best for you," he says, "but the matter is entirely out of my hands." Victoria holds back an angry Kemel. "It's no good, he won't help us," she sighs. "Don't worry," she adds, smiling, "I shall protect you."

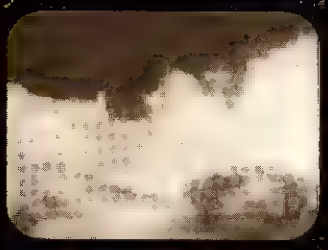
The mighty Kemel flexes his muscles, indicating that they should fight back. "Maybe between us we can fight them," she agrees hopefully. "We must face it out together."



"And that is the Dalek city?" asks Waterfield nervously. "Yes it is," confirms the Doctor as Jamie returns from a fruitless search for water. Waterfield tells them he is feeling better now and they decide to press on.



"You mean we're just going to walk into the city?" asks Jamie. "Oh no," the Doctor replies. "The city is all around us, at least, it's beneath us."



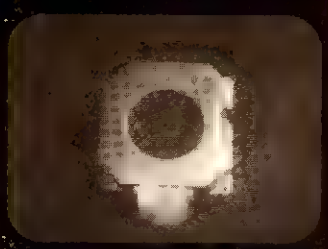
To Jamie's surprise, the Doctor stops and uncovers the entrance to a tunnel. "How long have you known that was there?" he asks. The Doctor ignores the question. "Not a sound," he smiles, "I think the Daleks are in for a little surprise."

A Black Dalek interrogates Maxtible and demands to know where the Doctor is. "I had no time to get him," Maxtible explains. He is knocked to the floor when he demands to know why his house was destroyed.

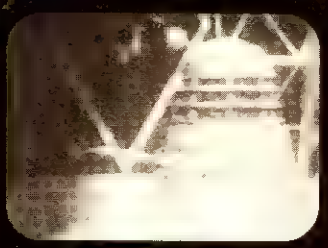
"You have disobeyed a Dalek command," the Black Dalek chants as it aims its weapon at Maxtible's shaking body. "It was not my fault," he pleads.

Suddenly an alarm starts to echo through the city. The two Daleks back away from Maxtible. "What is happening?" the scientist asks anxiously. "What are going to do with me?" The Daleks refuse to explain and usher him away.

A tannoy signals an emergency. "These humans are still here," reports a Dalek outside Victoria's cell. "Then other humans are inside the city," a Black Dalek replies. Inside, Victoria listens. "Maybe it's Jamie and the Doctor," she says to Kemel, hopefully. He smiles in agreement.



The Black Dalek orders all Dalek machines to report immediately to their observation stations.

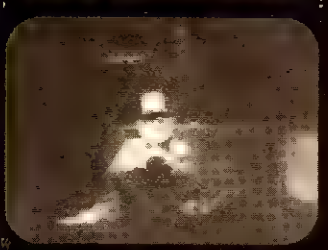


The Doctor emerges from the tunnel onto a ledge . . .

. . . overlooking a seemingly bottomless chasm.

A Black Dalek stops Omega in a corridor and demands to know what the marking on its dome represents. "That is my name," replies Omega, and explains that his friend the Doctor gave it to him. "Follow me," the Black Dalek orders.

Maxtible sits alone nervously in a dark, empty room. A Dalek escort ushers Victoria and Kemel in to join him.



"What is happening?" he asks the young girl. "They say there are other human beings in the city," he adds. Victoria ignores him. This angers Maxtible and he rants at her until the Dalek orders him to be quiet and to step outside.

"Where are you taking me?" he asks to no avail. Moments later a chilling scream echoes around the cell. "What are they doing to him?" wails the scared girl.

The Dalek returns and orders Victoria to follow. Kemel steps forward but is ordered to remain. He looks challengingly at the Dalek before backing down.

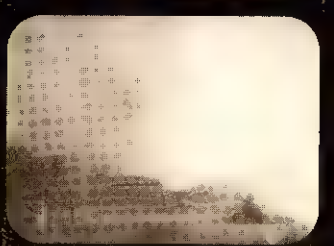
Anxiety grips the Doctor and his companions as they hear Maxtible's cries. When Jamie recognises Victoria's scream, it sends them into a panic. They rush forward, straight into the path of a waiting Dalek.

"Doctor," the Dalek announces, "I am your friend." Jamie breathes a sigh of relief. "One of your experiments," he says. "What is your name?" asks the Doctor, looking suspiciously at the Dalek's dome. "Omega," it replies and claims that it has come to guide them.

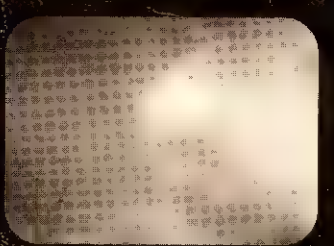
"Thank you," replies the Doctor, stumbling as he moves forward. "Careful," shouts Jamie as he pulls the teetering Doctor back from the precipice. "Follow me," commands the Dalek. The Doctor asks about the screaming they heard.

"It was a prisoner," answers the Dalek as the Doctor moves alongside it. "Where?" demands the Doctor as the Dalek turns to lead them. "Follow me," it repeats, "I will show you." Suddenly, using all his strength, the Doctor pushes the Dalek over the edge of the precipice.

"What are you doing?!" cries Jamie as the Dalek plummets to its destruction.



"You think I don't know my own mark?" replies the Doctor, explaining that it was not the real Omega. "They're up to all sorts of tricks," adds Jamie as they carry on along the narrow ledge.

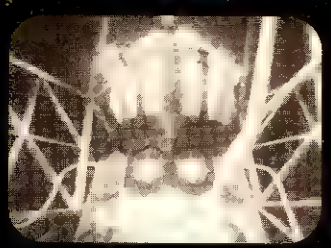


Back in the cell, Maxtible apologises to Victoria for frightening her – he was threatened with death if he didn't. The girl guesses that they were made to scream to draw the intruders into a trap.

Meanwhile, the 'intruders' are moving cautiously through the city, eventually reaching a large chamber. "I don't like the look of this," says the Doctor warily and suggests they go back. A Dalek appears out of the darkness, blocking their way.

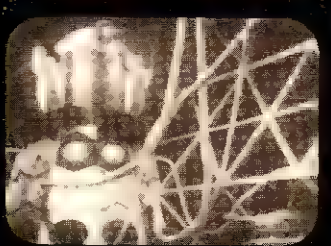
A Black Dalek approaches them as lights slowly illuminate the chamber. "Follow me," it orders. The Doctor turns and looks up. Facing him is the awesome sight of the colossal Emperor Dalek. "So, you are the Doctor," it booms in a powerful voice.

"We meet at last," remarks the Doctor. "I wondered if we ever would." Whispering, he tells Jamie to get ready to run. "Speak louder," the Emperor commands. The Doctor says that he was telling his friend the day of the Daleks is coming to an end.

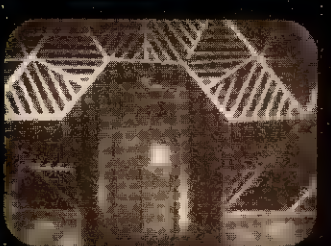


He explains that the three human Daleks will soon come to question orders and will persuade others to do the same, leading to a full-scale rebellion. "I've beaten you," the Doctor triumphantly claims. "Silence!" booms the Emperor.

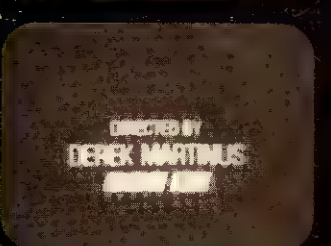
The Emperor reveals that by defining the human factor, the Doctor has highlighted the Dalek's own strengths: 'The Dalek Factor'. This will be impregnated into the human Daleks. "But your work is not over," it adds. The Doctor refuses to help the Daleks.



The Doctor explains to his companions the exact nature of the Dalek Factor – "It means to obey, to fight, to destroy, to exterminate!" – and repeats his refusal to collaborate any further. "Watch," the Emperor replies slowly. A light slowly illuminates a familiar shape.



"The TARDIS!" shouts an excited Jamie. The Doctor worriedly turns to face the massive Emperor. "You will take the Dalek Factor," it commands. "You will spread it through the entire history of Earth!"



to be continued . . .

Puppet *on a* shoestring?

In part two of this revealing interview, **Chris D'Oyly-John** talks to Peter Griffiths about his work on the dramatic (and budget-blowing) fourteenth season of *Doctor Who* . . .

"In 1974 I became, very much on a trial basis, an associate producer. They called the job 'production unit manager' in those days. You were responsible for the budget for whichever shows you were working on, and agreed filming and studio dates with Programme Planning. The pattern for a *Doctor Who* four parter might have been one week's filming followed by three two-day studios. You would break the money down into visual effects, costumes, editing, the number of rehearsal rooms and so on, and prepare certain details for the production team – this number of recording hours, that number of extras per studio session, this number of music dubbing sessions etc. You presented them with a schedule, including a breakdown of projected actors' fees and allowing for overtime and other unforeseen expenditure. On *Doctor Who* I used to liaise with Dudley Simpson for the incidental music as well.

"All this was agreed with Planning and the Drama Department, and as the season progressed, they would monitor what was happening. You would report to the producer and the department on how the series was going. Very often you were nowhere near the end of the season and they were saying, 'If this is what it's like now, what's it going to be like then!' You would have to explain that the next episode had no filming, for example, and so would balance the books."

Chris spent six months working on budgets for a number of different projects. For the 1975/76 season, he was given responsibility for, among other series, *Poldark*. "I read the four existing books and thought they told a really romping, excellent story. I got very excited about it, though the budget that eventually got accepted was not quite the one I had wanted! I had only been a production unit manager for about two weeks when there was a strike by PAs – my former job, so I just escaped. When this was resolved, we made programmes like there was no tomorrow. I was working in Birmingham and London on seven or eight shows at once, including *The Brothers*, *Spy Trap*, *Late Call* and *Angels*. *Poldark* was a roaring success, though transmission rapidly caught up to recording throughout the year. I think there was a gap of only three days in the end.

"That took up all of 1975, and it was then decided that I should set up and budget the 1976/77 *Doctor Who* season. I took over from George Gallacio for what was to be a very long season. Philip Hinchcliffe was producing, having worked on the previous two seasons, and Robert Holmes was the script editor. By this time, Tom Baker was pretty-well established as the Doctor. We started filming in April in Portmeirion for the first story, and went right through to late January 1977. I was also still working on *The Brothers* in Birmingham, and it stretched me beyond belief."

Previous page: Mr Sin (Deep Roy), the murderous Peking Homuncului puppet from *The Talons of Weng Chiang*.

Season Fourteen looked more expensive than its predecessors, but Chris explained that the actual budget didn't change. "The budget was horrendously small. It always had been small traditionally, though there were certain glaring areas of overspending which needed to be corrected. But *Doctor Who* was never geared up to be more than a flimsy children's programme budget-wise, and it was only the directors and production teams who treated it on an adult level. Things were fairly hairy, and in the end it was a matter of just getting the show on the screen and making it look as good as it could.

"The BBC never gave it any more money or the shot in the arm which it dearly needed to make it a bit more upmarket. They left it in a shaking wall, dare I say it, *Prisoner: Cell Block H*-mode where everything looked as if it were going to fall down. When John Nathan-Turner became producer he tended to put more and more money into actors. You could see him getting bigger and bigger and trying to succeed with virtual *tour de force* performances rather than effects. Although individuals pushed the boundaries, the series never escaped from its limitations."

The deskbound nature of Chris' work on *Doctor Who* at this time means his memories generally revolve around the season as a whole rather than the individual stories. "There were a number of interesting episodes. My first story was the fifteenth century Italy one, *The Masque of Mandragora*. We had a wonderful time down in Portmeirion, with lots of stunt men. The filming was excellent and the studios went quite well. There was a very good actor, Tim Piggott-Smith, playing one of the leads. We filmed down at Oldbury nuclear power station for *The Hand of Fear*. That was quite a good story, a lot of fun. Lis Sladen was always smashing to work with, so it was very emotional when she filmed her last scenes.

Below: Sarah (Elisabeth Sladen) lies unconscious after the accident in the quarry in *The Hand of Fear*. Photos © BBC Video

"*Doctor Who* was never geared up to be more than a flimsy children's programme budget-wise."

"There was the story in the middle of the year directed by David Maloney which was to do with the Doctor's home planet – *The Deadly Assassin*. The Time Lords all wore these wonderful costumes, which I think they used again. Yes, expensive actors and costumes, and absolutely enormous sets. The thinking was that the Doctor had come from some super planet, and so you saw a larger than-life situation. The producer saw a chance to take *Doctor Who* beyond its cops-and-robbers limitations, which is probably why he did it."

Chris remembered the shooting of the scene where Goth attempts to drown the Doctor. This sequence provoked a flurry of protest from Mary Whitehouse and other television watchdogs. "There was quite a lot of actual or implicit violence in that year, but it was stylised – Quentin Tarantino it wasn't! I didn't think it was over the top, but when the character held the Doctor underwater, it was very frightening for the kids. There were one or two bits in *The Talons of Weng Chiang* involving the triads which had overtones of more adult violence, but *Doctor Who* was always about slightly Nazi baddies. There was not a lot of obvious, brutal violence. Part of the action is having something which the Doctor can fight with his greater ingenuity and wisdom, but not necessarily with greater strength.

"I can remember one of the Jon Pertwee episodes I worked on with

"Philip Hinchcliffe didn't seem too fazed by the violence."

Douglas Camfield directing – I don't recall specifically which – where we were very tight on studio time. We were just about going to get away with it without overrunning when Barry Letts, who was producing at the time, came down onto the floor and stopped recording. He said, 'You've got to redo this. The Doctor cannot shoot the monster in the back.' We were absolutely gobsmacked. This monster had done whatever monsters do – decimated three counties and raped and pillaged – but it just wasn't on for the Doctor to shoot it in the back. They'd seen all of this at rehearsal, so why hadn't they said anything before? Why leave it to quarter past nine at night? We wasted fifteen or twenty minutes and thus overran. Barry was always very conscious of the violence, more than any other producer. Philip Hinchcliffe didn't seem too fazed by it."

The arrival of Louise Jameson in *The Face of Evil* spelled trouble on set. It is well known that Tom Baker did not approve of the character of Leela. "It became very apparent by the end of the season, though it was fairly obvious early on. I think Tom felt slightly masculinely challenged, if that's the right word, in the sense that he thought of himself as a bit of a stud! Lis Sladen wasn't what you might call rampantly feminine; she was 'safe'. Louise was a very quiet and nice girl, but she had a fairly stunning figure and was in danger of stealing a bit of Tom's thunder. That's what he didn't like. He wanted to be the centre of attention, but somebody appeared with two bits of attraction more than him and that was it! Seriously, I think that's what it was all about. I never had any problems with Tom, perhaps because our jobs didn't collide. We had quite a lot of fun over a few drinks on location. He was a bit of a naughty boy, actually – nothing suitable for an interview, of course!"

Philip Hinchcliffe's successor as producer, Graham Williams, has stated that Philip's stories often ran over-time in the studio, and one of the directives given to him on taking over was to put a stop to this. Chris says this was just one of the problems. "It all came to a head with *The Talons of Weng Chiang*, which we partially filmed up at Northampton. David Maloney, the director, was another man who liked to go for broke, so with it being Philip's final story as well, it just grew and grew. It became a monster, but at that point we were so over the top budget-wise it wasn't going to make a lot of difference anyway. I thought, 'This is just getting silly.' I was so tired, and I couldn't believe they were carrying on like this. It seemed by the end of the season that they thought they had *carte blanche*. People were just beyond caring what Philip was doing with *Doctor Who*.

"I kept on telling him, 'If you carry on like this, you will overspend. Where is the cutback?' But it was the way we were going from the very start. Philip just continued to do the whole season bigger and better and more expensively, right the way through to *The Talons of Weng Chiang*. I don't know how he got away with it. I guess in those days you could carry on like that,

From left: *The Masque of Mandragora:* The Doctor (Tom Baker) and Sarah conceal themselves from the deadly Helix energy; the Doctor takes up arms against the Count's men; *The Seeds of Doom:* the Doctor and Sarah on the run; the intermediate stage of the Krynoid mutation, swallowing up the last of the human host form . . . Photos © BBC Video

"Louise was a very quiet and nice girl, but she had a fairly stunning figure and was in danger of stealing a bit of Tom's thunder."

perhaps because Bill Slater wasn't the strongest of department heads. He was nice man and a very good director, but a Head of Department? No. Philip could put across plausible reasons – the production values were on the screen, it was going to look fantastic, they'd see how good it was on transmission and so on. A lot of the season *was* very good, but it was achieved on the back of overspending and overrunning.

"I worked with Philip once more, on a programme called *Nancy Astor*. There as well I kept saying to him, 'If we carry on like this we're going to be massively overspent.' I suggested cuts here and there which might just enable us to do it, but in Philip's typical style he never cut back. He was always going for broke to get everything he wanted. We overspent, of course. He came unstuck eventually, though it took quite a few years."

Top right: Louise Jameson as Leela.

Right: The Doctor takes aim, watched by Professor Litefoot (Trevor Baxter), in *The Talons of Weng Chiang*. Photos © BBC Video

Early 1977 was not a happy time for Chris. He was literally and nervously exhausted. "The season went on for bloody ever. I was going up to Birmingham as well, and I got so tired towards the end of 1976. At the beginning of January, I got up from my desk one day and said, 'I've had enough. I am physically beaten.' The season was due to end on the 28th of January and this was about the 10th, but I couldn't face it any longer. I effectively didn't do the last two weeks of the season, which is curiously how John Nathan-Turner entered the ranks. He acted as caretaker, if that's the right word. He oversaw the first two weeks of the run-up to the second *Poldark* series as well, giving me some time off. I had to stop, and quite right too, as it was just before the shutters came down."

John Nathan-Turner became producer of *Doctor Who* three years later. Another production unit manager, George Gallacio, is reported to have been offered the job, but declined for reasons Chris cannot fathom. I was interested to know what he would have done had he been offered the top job on *Doctor Who* – something that could easily have happened. "I wouldn't have necessarily gone towards an *Avengers*-style format, but the series could have been made more adult and more psychological while retaining the element of fun. You would have had to have been selective, but there was room to investigate some of the lines Hinchcliffe and Barry Letts were following, particularly some of the stuff to do with visual effects. I would have chosen a Doctor who was almost like a businessman with a twinkle in his eye. The programme needed to go back to its roots and play more adult mind games, and the assistants needed to be less flipperty-jibbet. Kids have grown up a hell of a lot in the last thirty years. Children aged six now have mental ages of eleven compared to their 1963 counterparts. You would have to make it more about real science, the scientific advances of the last thirty years, more convincing and more genuine – in the end, much more entertaining. It was taken off in the end, I guess, because it had become a bit frothy. It wasn't John Nathan-Turner's fault. He was strapped for cash, and he'd always had a light entertainment bent anyway, so he was bound to push it in the direction of dancing girls."

Chris's eleven-year association with *Doctor Who* was over. He puts this down to "circumstances". "I certainly couldn't have worked with John Nathan-Turner as his associate producer, much as I get on well with him and love him dearly. I don't think we worked the same way. I got married again and went on to do *Poldark II*, but I was slightly disillusioned with television drama generally. I'd done rather a lot of it, but I couldn't get the heads of departments or people in programme financing to understand budgetary needs. I would say, 'Don't you understand you've got a winner on your hands here? Give it more money!' They never did. I used to put a lot into shows and have a lot of artistic input, but I decided not to go on fighting as I wasn't going to win."

After eight months in Programme Planning, Chris plunged into a nightmare period of intense work. His name is attached to every other BBC series of the time. "Head of Series Graeme McDonald lured me back with vague promises of producing which never materialised, but that's just a fact of life. I became production unit manager on *The Old Curiosity Shop* with Pat Troughton, but he fell ill and we had to redo a considerable portion with another actor. I did *Crime and Punishment* with John Hurt – a massive project — and also thirty-two episodes of *Angels*. It was a wildly busy period. My grandparents died at that time and so my mother needed my support as well. I set up *Nancy Astor*, and then another series of *Angels*. In 1982 I did *Beau Geste* with Douglas Camfield, and the next year I did something extraordinary – just one programme all year long, the ten-part series *Diana*. In 1984 I did *Charters and Cauldercott*, based on two characters from Hitchcock's *The Lady Vanishes*, and I set up *EastEnders* with Julia Smith before working on *The Lives and Loves of a She-Devil*. After all this I moved to the BBC Design Department with a Monday to Friday, no-work-on-weekends job, and was 'officially' hired eighteen months later. Five weeks after that the BBC made me redundant.

"I hung around in limbo for two years, and then went back to being a location manager and first assistant. Towards the end of 1990 my wife Maggie died of cancer, and about two months later I made the decision to take what was now a pending redundancy and go freelance. I'd been at the BBC twenty-seven years, ten months and two weeks, but who's counting? I've now been freelance for five years, doing lots of location managing for *Harvey Moon* and *The Bill*. My whole life has changed through force of circumstances."

Chris occasionally watched *Doctor Who* in those later years, tuning in to see what the new Doctors were like. "I'd meet up with John Nathan-Turner in the bar and he'd have with him Peter Davison and Colin Baker, who I knew well from *The Brothers*. Of course, it would have been quite nice to have sat here and said I'd worked with all seven Doctors, but the fact is I worked with the first four, and that's a fairly good record. It was a great slice of my career, with a lot of fun and a lot of jokes and some very hard work." ◆

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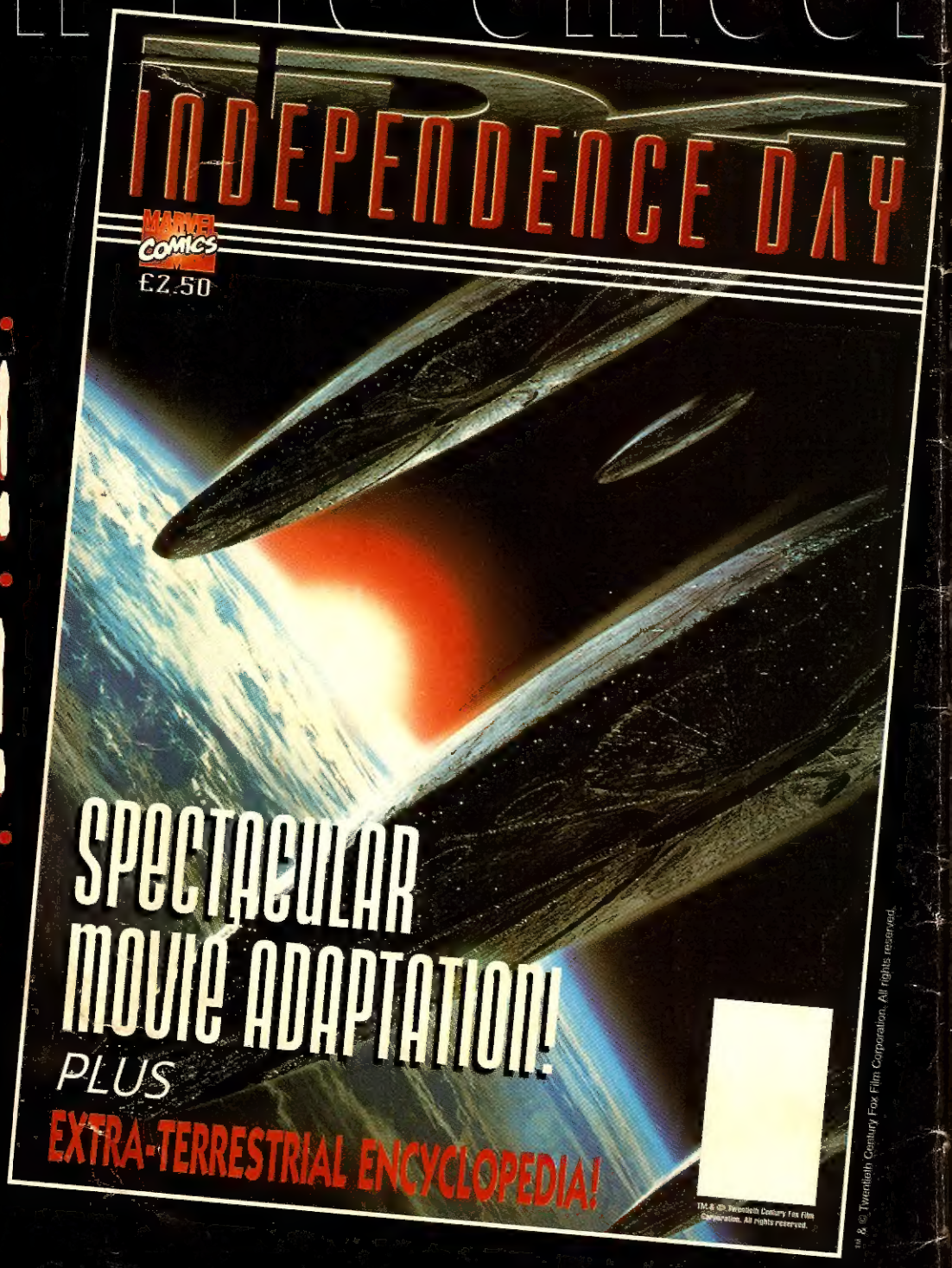

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